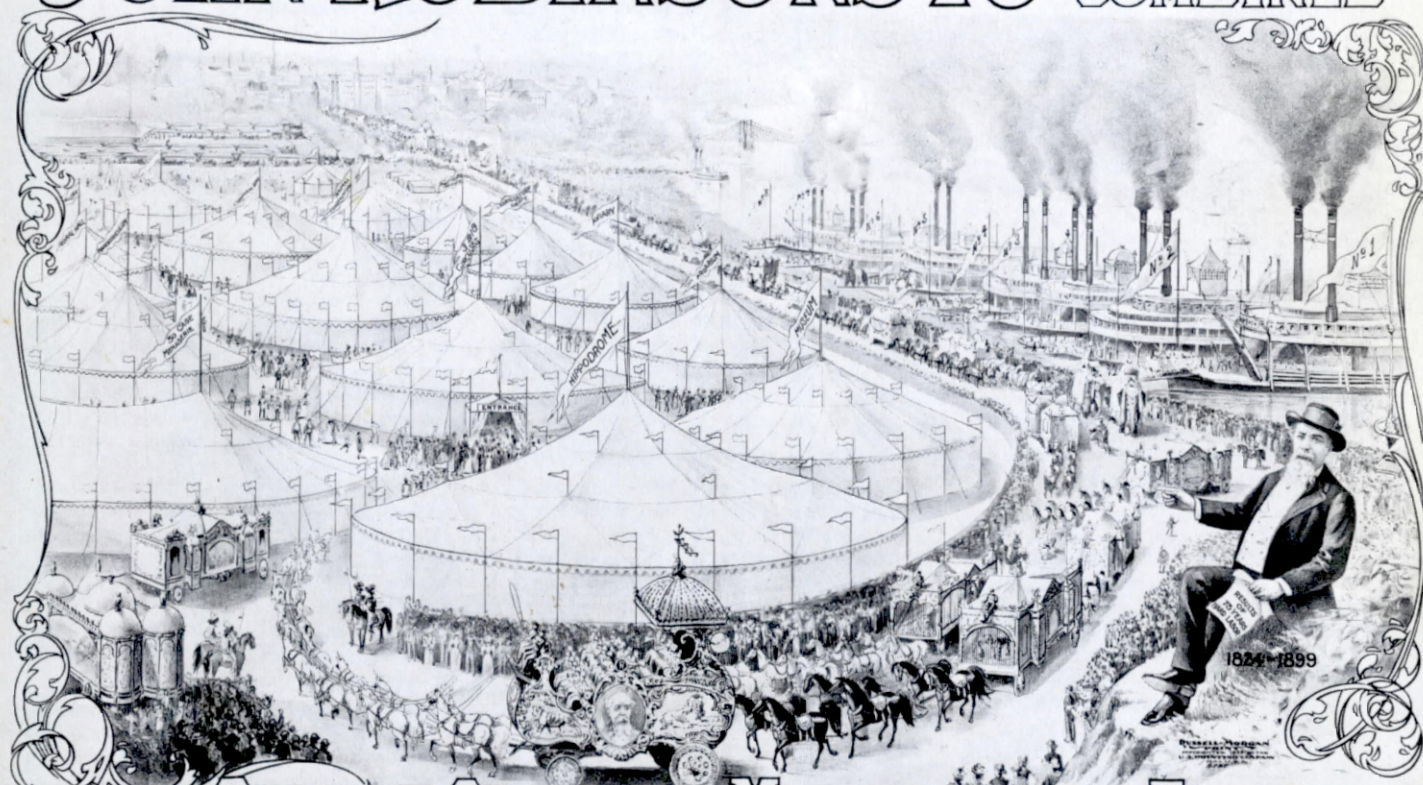


Bandwagon

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

JOHN ROBINSONS 10 BIG SHOWS
COMBINED



75th YEAR
OF THE

OLDEST CIRCUS AND MENAGERIE ON EARTH.

JANUARY-FEBRUARY 1981



THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 25, No. 1 JANUARY-FEBRUARY 1981

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Joseph T. Bradbury and Fred D. Pfening III, Associate Editors

BANDWAGON, The Journal of the Circus Historical Society is published bi-monthly. Editorial, Advertising and Circulation office is located at 2515 Dorset Rd., Columbus, Ohio 43221. Advertising rates are: Full page \$80.00, Half-page \$40.00, Quarter page \$20.00, Minimum ad \$18.00.

Subscription rates \$13.50 per year to members, \$13.50 per year to non-members in the United States, \$15.00 per year outside the U.S.A. Single copies \$2.25 each plus 90¢. Second class postage paid at Columbus, Ohio.

BANDWAGON (USPS 406-390) is published bi-monthly for \$13.50 per year by the Circus Historical Society, 800 Richey Rd., Zanesville, Ohio 43701. Second class postage paid at Columbus, Ohio. POSTMASTER: Send address changes to BANDWAGON, 1075 West Fifth Ave., Columbus, Ohio 43212.

CIRCUS HISTORICAL SOCIETY, INC. Tom Parkinson, President, 42 Lange Ave., Savoy, Ill. 61874; Richard W. Flint, Vice President, P.O. Box 8383, Rochester, N.Y. 14618; Edward L. Jones, Secretary-Treasurer, 800 Richey Rd., Zanesville, Ohio 43701.

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THIS MONTH'S COVER

John Robinson, at age twenty-two, became identified with the first to bear his name in 1824. The John Robinson Circus title was in use nearly every year from that date until 1930, a span of 106 seasons.

The litho on our cover this month was used in 1899, its riverboat background was most fitting as it was known as the show of the south.

During John Robinson's life he saw his oldest son, John F. "The Gov." Robinson become one of the founders of the largest playing card company in the world. Other founders were A. O. Russell, R. J. Morgan and James Armstrong. The U.S. Playing Card Co., of Cincinnati, Ohio, expanded into the U.S. Printing Co. A division of that company was the well known Russell-Morgan litho firm. This poster was designed and printed by Russell-Morgan. Although overshadowed by Strobbridge, another Cincinnati operation, and Courier Co., of Buffalo, N.Y., Russell-Morgan's quality was not to be out done by the other

two who furnished most of the advertising paper for the larger circuses at the turn of the century.

The original poster is in the collection of the Library of Congress, Washington, D.C.

NEW MEMBERS

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APO New York 09742

David L. Hoddard, Jr. 2587
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Richmond, Va. 23235

Harry C. A. Smith 2588
35 Cramond St.
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Cliff Saxton, Jr. 2591
12363 Federal Dr.
Des Peres, Mo. 63131

REINSTATED

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Cross Plains, Wis. 53528

DUES NOTICES TO BE MAILED SOON

CHS Dues and subscription notices will be mailed in March. Please DO NOT mail your dues ahead of receiving your notice. Use the return envelope provided, make your check in the amount shown on the envelope.

Double check the correct spelling of your name and address, as well as the zip code shown on your address imprint. Any corrections should be noted on the envelope prior to returning.

Sending your payment without using the return envelope causes great problems for the Secretary-Treasurer.

Again you are asked not to send your dues ahead of receiving your notice.

BANDWAGON PUBLICATION DATES

The Editor continues to receive letters advising that a reader's copy of the BANDWAGON has been lost in the mail, and to please send a second copy.

Each issue is mailed around the end of the second month of issue date. In other words the January-February issue is mailed around the end of February.

The postal code calls for Second Class mail to be delivered to all postal zones within ten days, however we have not found this to be the case. It sometimes requires as long as three weeks for delivery.

So you are again asked, allow a few weeks before writing, your copy will arrive in due time.

WANTED:

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CIRCUS WORLD MUSEUM TO STAGE CHICAGO PARADE

A giant horse drawn circus parade in downtown Chicago? Yes sir, on May 24, 1981.

The classic authentic, turn of the century, carved cages, tableaux and band wagons of the Circus World Museum will provide the first Chicago circus parade since Hagenbeck-Wallace in 1934 and Cole Bros. Clyde Beatty in 1935.

The equipment will move from Baraboo to Chicago on Chicago Northwestern Railroad system equipment. The Museum's flats would have been held to 10 miles per hour, and required extensive repair work, so eighteen 60 foot flat cars and one coach will be used. Modern 80 foot piggyback flats are not wide enough to accommodate the wide parade wagons.

The circus train will arrive in Chicago on Tuesday May 19th at the Clinton Street yards. The equipment will be moved to the Navy Pier and will be on display from 12 noon to 9 p.m. Thursday through Saturday, May 21 to 23.

The horses will also be housed at the Navy Pier, where the parade will be assembled and start at 2 p.m. on May 24 and move down Michigan Avenue. It is estimated that the parade will take about an hour and a half to pass any given point. In case of rain the parade will be held on Monday May 25, Memorial Day.

A colorful brochure about the parade, showing the route and parade order, is available. Please send a stamped, self-addressed envelope to Chicago Fest, 600 E. Grand Ave., Chicago, Ill. 60611.

HAGENBECK-WALLACE WAGONS SOLD TO RINGLING CIRCUS WORLD

Two Hagenbeck-Wallace Circus baggage wagons have been sold by CHS member and artist Jerry Booker, San Mateo, Ca., to Circus World, Inc., Orlando, Fla.

Wagon #88 was used as a chair or wardrobe trunk wagon. Wagon #54 was the original cookhouse water wagon.

The wagons came to California with the Howard Y. Bary 1938 edition of the Hagenbeck Wallace show, which closed forever in Riverside, Ca., on Sept. 20, 1938. Ringling-Barnum, owner of the equipment, moved the show to the Al G. Barnes winter quarters in Baldwin Park, Ca.

The wagons were purchased in 1938 by Louis Goebel, an animal dealer and show equipment owner. Goebels moved the wagons along with other H-W equipment to his property in Thousand Oaks, Ca. They were used for movie rentals for many years before being acquired by Booker in 1962.

The wagons were shipped by truck from California to Florida on February 7, 1981.



Circus World Museum Collection.

1981 CHS Double Feature Convention May 20 to 24 Milwaukee-Chicago

Part One: In Milwaukee we will view the first world class exhibit of circus art gathered from the great art museums of Europe and America. The show assembled by CHS Dean Jensen is titled "Center Ring: The Artist, Two Centuries of Circus Art." The outstanding examples in the show represent the old masters as well as latter day artists. In addition the exhibit includes 100 artifacts of the circus, such as posters, carvings, heralds etc. The show opens in Milwaukee where we will see it at the Milwaukee Art Museum and then travels throughout the United States. A multi-media presentation will be shown along with the actual paintings. The Milwaukee Art Museum will provide meetings rooms where historical circus papers will be presented. Our headquarters in Milwaukee will be the Pfister Hotel. Registration will open in Milwaukee on May 20.

Part Two: On to Chicago for the giant horse drawn circus parade presented by the Circus World Museum. Our headquarters in Chicago will be the Lakeshore Holiday Inn, across the street from Navy Pier, parade assembly area. We will arrive in Chicago on May 22 and CHS Convention goers will have access to the parade assembly area. On May 23 the horse teams will be practicing and on Sunday May 24 the great parade will be held. A banquet will be held in Chicago.

Special room rates have been arranged in Milwaukee and Chicago. The special reservations cards are available from Tom Parkinson, 42 Lange Ave., Savoy, Ill. 61874. Please also advise Mr. Parkinson if you plan to present a paper during the convention.

The Circus Year in Review

1980 Season

All of the adverse factors were present which should have made the 1980 circus season one of the worst in recent years. Inflation was higher than at any time in years, unemployment was up, interest rates hit record highs, and the entire economy was weak. The in-power Democrats called it a recession, the Republicans, a depression. Although most of the nation was spared the brutal winters of the past two years and the flood waters of 1979 did not return, still the weatherman got into the act. This time he sent the hottest and driest summer the country has seen since the dust bowl days of the 1930's. An unprecedented heat wave held the southwest and portions of the deep south and midwest in its grip for weeks. In former days all of this would have doomed circus business, even without the added factor of 1980 being a presidential election year, and old-timers still maintain that circus business is no good during such years. Dorey Miller, veteran owner of Carson & Barnes was one of several expressing such an opinion. If 1956, a presidential election year which most of us can easily remember, was any kind of guideline, then this widely held belief is valid because 1956 was ruinous for many circuses. Other bad for circuses presidential election years were 1932, 1912, and 1916. Notable exceptions were 1920, 1940 and 1948.

Despite all of the adverse factors of 1980 the overall results of the season were mixed. Ringling Red was claiming perhaps its best season ever. Circus Vargas had an up and down year while several of the smaller shows

The Big John Strong show carried the title "Fiesta de Circo" in 1980. The ticket wagon was photographed at the opening by Marvin Krieger.



The largest big top in America, Circus Vargas, on a California lot early in 1980. The ticket-office trailer is on the right. Jim McRoberts photo.

such as Great American and Roberts Bros. came out well.

Hoxie Tucker's terming the season one of the craziest he ever experienced wasn't faulting business as much as the weather in which he lost two big tops due to blowdowns during the year and also personnel problems.

Circuses still had the gasoline problem. The shortage which has caused trouble for the past couple of seasons was no longer the gasoline problem. There was plenty of it. The problem was paying for it as the price per gallon now ranged from 1.20 to 1.40 per gallon.

The total number of circuses on the road, those playing under canvas, in-

doors, and outdoors in front of grandstands, remained virtually the same as the previous year. Circus Genoa which at the beginning of 1979 was in the medium to large tented category failed to appear in 1980. But this loss was made up by the addition of two separate circuses bearing the King title. A very small tenter out of Brick, N.J. was called simply "King Circus," while after a season's absence, "King Bros." returned to the road in September for a fall tour of the deep south. There was a change of ownership in a number of shows and some went out in 1980 with new titles. Sam T. Polack played mainly under auspices of fraternal organizations such as the Shrine.

The animal tents of the Ringling-Barnum Circus Blue Unit in Miami Beach, Fla. late January 1980. Arnold Brito photo.



Ringling-Barnum's third unit, Monte Carlo Circus, which was not successful during its stateside tour of 1979 was sent abroad and did well on its visit to Australia and Japan.

Circuses playing under canvas numbered around 20, same as in 1979. The majority played daily stands while a few, notably Circus Vargas and Clyde Beatty-Cole Bros. played dates of several days duration, and still others, Stebbings Royal European, and the Hanneford Family Circus booked mainly fairs or celebrations with longer runs.

The modus operandi of the circuses in 1980 was as varied as it has been for the past several seasons. Large tent shows, Carson & Barnes, and Hoxie Bros. continued to play under sponsorship and using phones in most places while Circus Vargas and Clyde-Beatty-Cole Bros., the other large tenters, retained the shopping center promotional format of the previous year. The two Ringling-Barnum indoor shows provided their own promotion while other large indoor circuses, Hubert Castle, Hamid-Morton, and

Circus Vargas, Clyde Beatty-Cole Bros., and Carson & Barnes all billed themselves as the largest circus under canvas. Hoxie Bros. was somewhat smaller but was still a major tented show. Then came the rest of the pack varying in size from those which travelled on a couple of show owned vehicles to around a dozen.

During the winter at its DeLand, Fla. quarters the equipment of the Clyde Beatty-Cole Bros. Circus was given a thorough overhaul and the vehicles were provided a new paint job by Roger Boyd. Most of the units retained the traditional color scheme of blue for tractors with semis painted red with blue trim and yellow scroll and lettering. The show's historic office-ticket wagon which had been built by the Lewis Diesel Co. of Memphis for the 1947 Sparks railroad circus, later used on the Clyde Beatty Railroad Circus through 1956 and then converted for truck show use the next year, was retired after 32 seasons on the road. A new office-ticket semi was built from the frame of the former Sells & Gray cookhouse. The result was a beautiful, spacious, and comfortable vehicle which was painted white with red lettering and blue trim. The show also ordered a new big top and sideshow-menagerie from Leaf in a matching color scheme of white and blue stripes, however the new canvas was not put into the air until the Richmond, Va. stand, May 8. Reportedly, the size of the big top was 140 feet round with three 50's, designed somewhat smaller than the show's past big tops so it could fit better into some of the shopping center parking lots along the route. Ownership of the Beatty-Cole show was by the Acme Circus Cor-



Hoxie Bros. Circus, Jonesboro, Ga., April 21, 1980. The two pole big top was the first of two tops later destroyed in blow-downs during the season. In the foreground is the side show-menagerie tent which survived the storms. Joe Bradbury photo.

poration headed by Jerry Collins. John Pugh served as general manager on the road. Russell Darr headed an 8 piece band while Dave Hoover, longtime king-pin of the performance with his caged wild animal act in the tradition of the legendary Clyde Beatty worked 4 tigers and 6 lions.

A children's petting zoo was housed in the menagerie-sideshow. CHS member Al House who visited the show several weeks into the new season listed the animals and fowl displayed as 5 goats, 1 midget horse, 1 llama, 4 exotic white chickens, 4 doves, 4 ducks, 5 rabbits, 1 descended skunk, 4 guinea pigs, 2 pigeons, and a ring tailed cat. The 12 elephants were also in the top.

The show's season opened March at DeLand, Fla. on a slightly different format. It still played exclusively at shopping centers but the length of the

individual stand was reduced so that a total of 3 spots could be played in a single week. In a published report in mid May the management said the new plan was working well and good business was being experienced.

After the opener Beatty-Cole moved northward along the Atlantic seaboard through Georgia, the Carolinas, and into Virginia. In May the show played dates in Virginia, Delaware, New Jersey, and Pennsylvania. In June it was moving about mainly in Pennsylvania and New York state. In July the route went westward through West Virginia and into Ohio for several weeks. By early August it was in Illinois and before the month was over the show was moving southward picking up stands in Tennessee. It was announced that the season would be several weeks shorter than customary so that the newly planned indoor circus could be framed and put into operation. September saw the show in the deep south playing stands in Mississippi, Alabama, Georgia, and Florida. Final date for the season was Sept. 27-28 at Lake City, Fla. which was followed by a run to DeLand quarters. The season had gone smoothly, however, the show suffered a major highway accident when a semi travelling on a rain slicked highway one evening collided head on with an auto near Bloomington, Indiana which left two killed and four injured. The

This new ticket-office trailer was used on the 1980 tour of the Clyde Beatty Cole Bros. Circus, replacing the former unit that had been built for the Sparks rail show and used for 32 years. Fred Pfening photo.





damage suit filed against the show following an accident at Crawfordsville, Ind., Sept. 5, 1979 in which a 6 year old boy lost an arm when he reached into a lion's cage was settled during the season. The boy got \$151,000 and his parents \$64,000 immediately and the child was to receive monthly compensation over a number of years making a potential settlement of over three million.

The new indoor circus was organized under a separate company, Kit Circus Corporation, which formerly operated the show's subsidiaries, King Bros. and Sells & Gray. Tom Scallen was named president of the indoor unit which was titled Clyde Beatty-Cole Bros. Thrill Circus. Initial date was set for Pittsburgh, Pa., Oct. 29-Nov. 2. The unit moved on 14 show owned vehicles, 20 fewer than used for the canvas circus. Russell Dark continued with his 8 piece band and the performance was somewhat a rearranged version of the tent show. Scallen was quoted in a press conference concerning the new indoor unit, "We are not attempting to go head to head with Ringling-Barnum. There are plenty of locations and we plan to do two things, go where RBBB doesn't or when we do, make sure there is adequate spacing between the two shows. While our two shows compliment each other, the tent and arena versions are completely different productions and are separate corporate divisions." The indoor route was planned for two segments. After Pittsburgh came stands in Cincinnati, Lexington, Ky., Louisville, Dayton, O., Columbus, Wheeling, and Huntington, W. Va. Unfortunately the take was below expectations and rather than risking more losses the second half of the indoor route which was to open Dec. 27 in Oklahoma City was cancelled. The show's failure was blamed on the generally soft economy

The Royal Hanneford Circus appeared in Cincinnati, Ohio, using a five ring, six pole tent from Harold Barnes Florida Tent Rental. George Hanneford appeared along with producer brother Tommy. Bill Rhodes photo.

and playing territory hard hit by the business recession.

Circus Vargas, owned by Clifford Vargas, during the winter moved its corporate offices from Burlingame, Calif. southward in the state to Lakewood and Vargas was quoted:

"Southern California is our largest marketing area. We play approximately 3 months in this area, do the greatest number of media buys here, have tickets, posters, programs printed in the area, so the move of the quarters was natural."

Physically, Circus Vargas with its 160 foot round with three 55 foot middles big top, certainly gave the impression of being the biggest of the tents in 1980. The blue colored big top which was new in 1979 was used at most stands but an older top, also having blue canvas, was carried in reserve. At LaMirada, Calif., Mar. 21-24, the show added a middle piece to the top and began using 5 center poles giving fans a look at the largest big top on the road since RBBB folded its tents in 1956. Later in the season it was announced that actually the 5 pole top was not used very often and that at most stands it was the regular 4 pole in the air. New for 1980 was a backyard pie car. The show moved on 29 diesel tractors and semi trailers. Layout was essentially the same as the previous year with the 14 elephants, 1 zebra, dromedary, yak, donkey, llamas, and horses staked out on one side of the midway. Other midway units consisted of a Moon Bounce, concession semi, restroom semi, and ticket trailer.

Vargas opened January 2 at Merced, Calif. then moved over into Arizona for dates at Yuma, Phoenix, and Mesa, and quickly returned to its home state. A major stand came at San Diego, Jan. 21-24 and the rest of the month and well into February was spent in the southern part of the state. Actually the show would remain in California until mid June. The dates around Los Angeles drew tremendous publicity as well as patronage for the show. Vargas said his 3 day stand in which the show was set up on a tight lot directly opposite the Hollywood Bowl and on the edge of a busy freeway turned into a big surprise, a real winner. In March Vargas said his circus had broken all previous attendance and gross figures during the current Southern California dates. Fans, press, and public alike were loud in their praise of the 1980 version of Circus Vargas. Some claimed the show was on par with the 30 car Al G. Barnes Circus of the 1930's, and one scribe got so beside himself he even said Vargas was in the 40-50 car class but old timers who could recall the 1937 Cole Bros. Circus (40 cars) and the 1934 Hagenbeck-Wallace show (48 cars) and mid and late season 1938 Al G. Barnes-Sells Floto and John Robinson Combined with Ringling-Barnum's Stupendous New Features, also on 48 cars, hesitated to proclaim the current Circus Vargas to be in that distinguished company of the past, but still the show with its huge big top and strong performance with many traditional features retained was the talk of the 1980 season for many.

The show while still concentrating on shopping center dates changed its format somewhat. Gone was the policy of giving away free tickets to kids under 12. Now they paid half price. A new innovation was the acceptance of American Express, Visa, Master Charge, and other credit cards for the purchase of tickets. An increased use of posters and window cards was also noticed. Heavy rains hurt some dates in California and the central and northern parts of the state weren't nearly as lucrative as in the south but still the state gave the best overall business of the season.

After the lengthy California tour was concluded the show moved up the Oregon coast and entered Washington at Longview, June 24-26. In an interview with the press Vargas said his show had been ahead of Ringling Blue at all of his stands in California, Oregon and Washington. The route in June was directly within miles of Mt. St. Helens volcano in Oregon. Vargas said, "we simply turned all those ashes from the nearby volcano site into cash at the ticket windows, the business was much better than we had hoped for." There was some apprehension when the show played Portland, June 19-23, but the big top was filled to near and

overflow at every performance. While the show was in the Seattle arena in late June and early July the American Continental Circus at the same time was playing the Seattle Coliseum. A *Bandwagon* correspondent visited the show and noted it was using the two year old marquee and big top which was still in excellent shape. The 4 pole top was used at all locations around Seattle.

The show was then routed across Washington moving eastward and by mid July was in Rock Springs, Wyo., which had already seen Carden-Johnson and Big John Strong's. During this period the show faced considerable opposition and Vargas announced that he would no longer publish his route, a rather unusual move for a major circus, and for the next few weeks the show was "lost" in the west. However, several dates came in Colorado in late July and early August which were publicized and before the end of August the show was in the Chicago area where it played at some nine different locations. September came and the show was still in Illinois. Heavy opposition was experienced in several areas from Carson & Barnes and other circuses.

One of the show's semis went off the road between Mt. Prospect and Homewood, Illinois, Sept. 14, and the wreckage killed a zebra, llama, and several other lead stock. Earlier in Chicago an elephant broke its leg and required an operation performed by 7 veterinarians. The incident made the major wire services and at last report the animal was doing well.

In late September Vargas moved south through Missouri and in early October was in Louisiana at Baton Rouge. Next came a lengthy tour of Texas with dates in Beaumont, Dallas, and Corpus Christi. When November arrived the show was still in Texas and was there when the bad weather moved in. At Roswell, N.M. a heavy snowfall hit the show and damaged the big top to such an extent it could not be used. The backup top had already been sent to quarters and it had to be brought back to the show and put up for the date at Las Cruces, N.M. where on Thanksgiving Day, Nov. 27, three performances were given. The season closed December 7 at Douglas, Ariz. and the show went into winterquarters in the state at Casa Grande.

Carson & Barnes, owned by Dory R. Miller, veteran circus owner for over 40 years, was the largest tent circus still making daily stands. The show wintered in Hugo, Okla. where it has for many years and continued to make a traditional April to October tour with much of its route in its customary high grass territory but as it has now for several years the show also ventured over into such low grass regions of Michigan, Indiana, and Ohio. During

the winter Miller repossessed his leased animals and equipment which had been on the ill-fated Circus Genoa in 1979. He now had an abundance of elephants since the herd on Carson & Barnes had been cut down from 40 plus to around 25 in the last couple of seasons and also those which had been on the Genoa show were back in quarters. Early in the year Miller sold 5 elephants to Circus Union in Mexico. This group included Bunny, Ada, Libby, Isla, and Opal, all 7-8 years old, which had been part of the 14 baby elephants purchased back about 1973.

The show had several new trucks for the 1980 season including a concession vehicle which was painted a bright yellow and decorated very nicely, and also a gasoline truck, and other units. Most of the Carson & Barnes trucks retained the color scheme of large red and white vertical stripes which had been in use for a number of years.

The season opened April 4 in Hugo. A fire broke out in one of the elephant semis which had been loaded for the first move and two animals suffered burns to the extent they had to be left in quarters. Last year's big top was in use at the opener. The route carried the show immediately into Texas where it remained for the rest of April. May 1 saw it at Wichita Falls and then it returned to Oklahoma and by the 8th of the month that state had been crossed and Carson & Barnes was at Coffeyville, Kansas. Later in May the show was in Missouri and June 1-2 found it at East St. Louis, Ill. A quick visit to Wisconsin of 3 stands came later in June which was followed by dates in Iowa. During July the show wandered around the high grass regions of both Dakotas and Minnesota. August saw the last of the

Minnesota stands, then it was on to low grass country in Illinois, Michigan, Indiana, and Ohio.

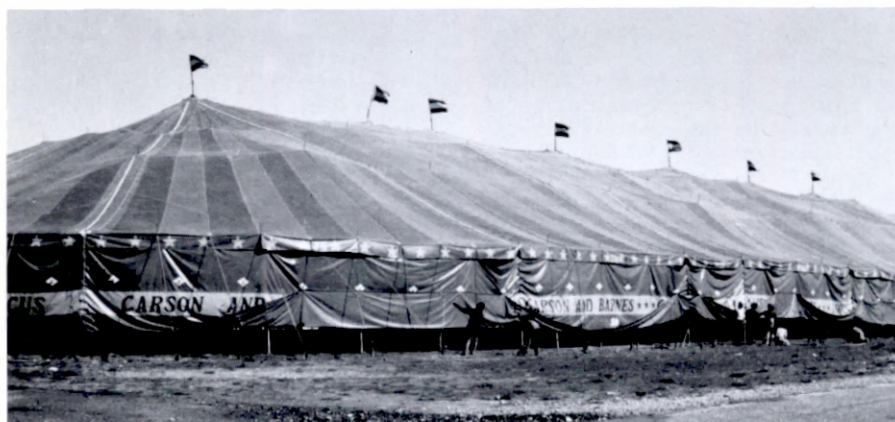
Ames, Iowa was a big day for the show as the new big top which had been made by the Canobbie Company in Italy went into the air for the first time. It loaded on two canvas spool trucks and the old canvas was carried in reserve on the pole semi. The new tent was made of plastic in a color scheme of orange and blue stripes. The sidewall was in blue with a continuous horizontal band bearing the show's title in red. The top was supported by 8 center poles with 7 middle pieces. Size of the top was 130 feet round with four 40's, 1 fifty, and two 18's. From left to right the middle sizes were 40-18-40-50-40-18-40. Performance was on a 5 ring format.

While in the Chicago area in mid August the show had competition from Circus Vargas, Franzen Bros., Carden-Johnson, and Hoxie Bros., all playing nearby. In September Carson & Barnes played through Ohio, Kentucky, and Tennessee. A visitor at Gas City, Ind., Aug. 31, observed the show had 25 elephants and a fine 8 piece band headed by William Reynolds. Traditional circus music which was getting to be more and more of a rarity in 1980 was played. An unconfirmed report said the new big top was damaged in a windstorm at Mt. Sterling, Ky., October 22, but the amount of damage was not specified. The season came to a close October 26 at Durant, Okla. which was followed by the move to Hugo quarters.

Hoxie Bros. made the news wires early in the winter when five lions that had been used for several years in the show's wild animal act were destroyed at the Miami quarters. The animals were termed as "outlaws" and could no longer be controlled by their trainer. A new Florida law which had become effective the previous August said the state would no longer license in-

The spotted liberty horse act of the Franzen Bros. Circus was photographed in Shepardsville, Ky., in 1980. Bill Rhodes photo.





The Carson & Barnes Circus new Italian made plastic big top on the lot at Harrison, Ark. The side wall was clipped up to allow air into the tent. Jim McRoberts photo.

dividuals to own potentially dangerous exotic animals like lions, tigers, etc. so this prevented them from being given away which owner L.B. (Hoxie) Tucker would have been glad to do. No zoo wanted them and since the show didn't desire to carry them for exhibition purposes only there was no alternative left but to have them destroyed.

While in quarters the motorized vehicles got a new paint job by Thomas Quinn. The white and purple color scheme long associated with the show was retained. A new combination cookhouse-sleeper truck was built and 4 new diesel tractors added. On opening day the show moved on 16 trucks, most of them semis. The big top was the 2 center pole 140 foot round top made of blue canvas the show had used for a couple of years. The sideshow-menagerie operated by Roger Boyd Jr. used a square end, red, green and white striped tent. On the midway was a show owned Himalayan Monster Pit Show, Mel Silverlake's Giant Snake Show, concession trailer, elephant ride, pony ride, novelty, and floss stands. The show had seven elephants, Hazel, Bonnie, Janet, Kelly, Stacy, Hoxie, and Irene.

Joe McMahon routed the show and served as manager on the road. Policy was to use sponsored dates with phones. The 1980 season began March 29 at Miami Springs, Fla. In April the route carried the show northward into Georgia where a *Bandwagon* reviewer caught it at Jonesboro, April 21, and observed at the time the performance was the strongest he had ever witnessed on the show. Music was furnished by a 3 piece band led by Lee Maloney. Dutch Crawford was equestrian director and superintendent of elephants. In late April the show moved into Tennessee for two stands, then returned to Georgia, headed eastward and entered South Carolina in May. The remainder of May was spent touring both Carolinas, Virginia, and Maryland. Amusement Business reported in mid-May that attendance at most stands so far had been up but inflation was squeezing profits. Ex-

penses were heavy. The route policy was to play seven days a week, making daily stands.

In June the show was in West Virginia when the first of two major blowdowns hit at Morgantown and destroyed the 2 center pole round big top. The old single center pole round top which had been in storage was shipped to the show and put into use as the route continued through West Virginia and later in Pennsylvania. Hoxie moved into New York, June 9, at Celoran, then came back into Pennsylvania at Scranton, June 19, then it was on to pick up dates in Delaware and Maryland before the end of the month. While at Gaithersburg, Md., June 29, the second blowdown occurred, this time the high winds destroyed the single center pole big top and that cleaned the Hoxie circus out of show owned tents. During the blowdowns the sideshow stayed up and sustained only minor damage. Hoxie was able to secure an old top that Beatty-Cole had in storage and it was

Martin & Downs Circus on the lot at Odessa, Ontario, Canada, May 12, 1980. Paul Horsman photo.



put into use a few days later. The single ring format was continued under the newly acquired top which was tailored into a 150 x 200 oblong shaped tent. It was supported by two center poles.

July found the show in Pennsylvania, then it went into New Jersey where it played only 16 days, a far cry from several years ago when Hoxie would be in Jersey for two months. Later in July the show was routed into New York and on into New England for stands in Vermont and New Hampshire before returning to New York at Glen Falls, July 20. August saw a westward move through Ohio, Michigan, Indiana, and into Illinois and several dates in the Chicago area. In September the show covered a wide territory reaching from Ohio south through Kentucky, Virginia, Tennessee, Georgia, Alabama, and Mississippi. The show continued in the deep south all through October and was back in its home state of Florida before the end of the month. Final stand of the 1980 season was at Deerfield Beach, Fla., November 9. The season was a rough one complete with the two blowdowns, several truck wrecks, and many personnel and performance changes.

In contrast to the tough times of the larger show, Hoxie Tucker's No. 2 circus, Great American Circus, came through with a profitable and relatively uneventful season. Jim Silverlake was again the manager and the show travelled on 8 trucks using the same big top that had been in use during much of 1979. The band consisted of Bobby Green, air calliope, and Bob Gardner on drums. Green also served as ringmaster and announcer. Missing from the midway for the first time in several seasons was the gorilla exhibit which was sold. A reviewer who caught the show early in the season reported the big top was an 80 foot round with one 40 and two 30's, white canvas, with blue and white striped sidewall. Motorized equipment was neatly painted in color scheme of red, white, and blue. On the midway was a sideshow equipped with a canvas

bannerline, concession stand, elephant ride, and snake show exhibit with 2 pythons. Animals included 3 elephants, Betty, Myrtle, and Jessie, 10 dogs, 1 camel, and 2 goats. The show had a new 40 foot long office-ticket semi that had 3 ticket windows.

Great American opened April 25 at Apoka, Fla., then rapidly moved north into Georgia, Tennessee, Kentucky, and was in Ohio by the end of May. The show next moved further eastward and was in New Jersey in June and remained in that state until the 21st. The first of the series of dates booked by the Allen C. Hill family began in Easton, Pa. and the show was routed by the Hills through Pennsylvania for the rest of June, all of July, and into August. The show returned to New Jersey in mid August and remained for a month before moving south through Maryland, Virginia, and the Carolinas. In late September it was in Georgia. Final stands of the season came in October in Florida with last date of the season at Bartow, Fla., October 13. At the close it was reported the show was using 9 trucks and the big top was still in good condition. The sideshow was housed in a square end tent and featured the old time canvas bannerline (5). Music was by organ.

Roberts Bros., owned by Robert G. and Doris Earl, opened its 1980 season, April 11, at Hawthorne, Florida. The show had a new big top made by Anchor which was a 70 foot round with one 40 and two 30's in a blue and white striped color scheme. The former big top was rented to the Circus Hall of Fame in Sarasota before that institution closed. After the opening the show moved northward through Florida and by mid April was in Georgia. A *Bandwagon* reviewer caught the show at Buford, Ga., April 28, and noted the show was moving on 6 show owned trucks, two of which were semis, and about 7-8 privately owned vehicles. On the midway were a pit show, moon bounce, and concession trailer. Ozzie Schlentz, former owner of Royal Wild West Circus, operated all inside and outside concessions. One elephant, Pasha, was carried along with several horses and ponies. Roberts Bros. played all sponsored dates with the local sponsor putting up advertising cards and billing paper. Only cards were in use at Buford. Color scheme for the motorized equipment was white with title in black lettering and yellow trim. An organist furnished music for the performance.

On April 30 the show went into South Carolina, then proceeded north through the Carolinas, Virginia, and West Virginia and by May 30 was at Mt. Holly, Pa. Early season business was said to have been good in Florida and Georgia. The show continued its policy of playing very small towns and completely avoiding the larger spots. Show did standing room only business



The Carson & Barnes big top suffered a blowdown in Mt. Sterling, Ky. The tent fell between 1:30 and 2:00 pm and there were no patrons inside at the time. A few of the short sections were lost. Bill Rhodes photo.

May 20 at Galax, Va., despite rain and mud. Roberts Bros. route covered territory that in years past was made by shows like Mighty Haag and later Beers-Barnes. In June the show played in Pennsylvania for a while then moved on into New England where some Connecticut stands were made. July found Roberts in Vermont and New Hampshire and then came a return to Pennsylvania which was followed by a tour of Maryland. In August the show was moving through the mountain areas of the Virginias and Kentucky, then with the coming of fall Roberts headed south through Tennessee with final date of the season at Rogersville, Tenn., Sept. 27.

Roberts Bros. faced a lawsuit arising from the tragedy that occurred June 8, 1979 in which a performing leopard killed a young boy in New Jersey. Also named in the suit were the owner of the animal and the agent who booked the act on the show. The outcome of the suit had not been announced by the end of the year.

Wayne Franzen again had his Franzen Bros. Circus on the road moving on 4 trucks and 2 trailers. The big top was an 80 foot round with one 30 foot middle. Quite a few animals were carried, including 1 elephant, 12 horses, other miscellaneous lead stock, and a caged wild animal act consisting of 3 lions and 2 tigers. Music was furnished by organ and drums.

The show opened in Florida in March and then moved rapidly through Georgia and was in the Atlanta area on Good Friday before making a quick dash to Tennessee where the first stand in that state was at Altamont, April 8.

The route took the show further northward and in May it played in Indiana and Illinois. All of June was spent in Wisconsin and for the next two months the show played dates in Illinois, Indiana, and Michigan. It was back in Illinois in September and for the next few weeks continued in that general area while also picking up a few stands in Wisconsin and Iowa. Heading south it was last reported at Steele, Mo., October 4, and presumably closed within the next few weeks.

John (Gopher) Davenport's show using its former title of *Jungle Wonders Circus* had wintered in Texas and opened in that state in early March. The show also used the *Fairyland Circus* title at some dates. First reported date was March 15 at Cleveland, Texas. It played around San Antonio in early April and at the time was said to have carried 3 elephants, camel, zebra, and several head of other lead stock. A rhino and the elephants were exhibited on the midway. Last year's big top was still in use. In early May the show played in west Texas and later in the month was in New Mexico with dates at Clovis, Tucumcari, and Raton. The show moved into Colorado at LaJunta, May 16, and played a number of other dates in the state. The show now becomes "lost" for several weeks and is next reported in July when it was now using the title of *Circus USA*. A reviewer caught the show at Umatilla, Oregon, July 26, and said it was using a 2 center pole big top and had seating 7 high. On the midway were a pit show and animal exhibit consisting of 3 elephants, a white rhino, zebra, llama, small donkey, and two ponies. The show had earlier been in Washington and played Burbank and Belfair among known stands. While in the area the show was using a window card with a design featuring a pair of elephants. At Bend, Oregon, Aug. 20, news was made when an escaped tiger was killed by rifle fire. No further

details on the route were made known but it is presumed the show moved back to Texas and wintered there as customary.

During the winter Kelly Bros. Circus was purchased from Gordon Walsh by B.H. (Whitey) Black, who had served for the past two years as concession manager for Hoxie Bros. Plans to change the name were dropped and the show opened at Orange, Texas, March 29, still using the Kelly title. A new big top which had been ordered was to have been delivered on opening date. One elephant, Ellie, was carried and music for the performance was furnished by Bradd Frank, organist. The show spent all of April in Texas then went north and in early May was in Kansas. In mid May it was in Missouri and played Clinton (12) and Carthage (13) and on the 14th was at Rogers, Arkansas and remained in that state through the 20th. A return visit to Missouri came later. On June 22 the show closed and it was announced it would lay off about 4 weeks before reopening. The word put out was that the show was having trouble getting dates booked. At some unannounced date it did reopen and on August 24 was reported to be at Tarkio, Missouri with an additional 6 stands in that state to follow. News reports from then on were sketchy. Whitey Black was said to have left the show by early September. The last information from the show was that it was to play Tulsa, Okla., Sept 13.

Big John Strong's Circus was leased in the early spring to the Hedwig Equipment Co., headed by Ed Russell, president. Russell changed the title of the show to Fiesta de Circo and it opened March 13 at Corona, Calif., having moved from the winter-quarters in Yucaipa. The circus remained in California all of March and April and until it moved into Arizona, May 10, at Somerton. It remained in Arizona at least through May 25. The show carried one elephant, Neena. June 10-11 found the show at

Rock Springs, Wyo. where it was again using the Big John Strong title. It then drops from sight but it is believed to have been playing in the western mountain states. The show was in Billings, Mont., Aug. 30-31 and Sept. 2-4 at Sheridan, Wyo. By October 15 it was back in California and closed for the season October 26 at Yucaipa. Big John in an interview at the end of the season said his show had just closed "one of the most difficult years we've had since the show first went on the road. From May to October personnel left one by one." Big John said he personally came back in September and handled the production, including doing the announcing. He made no mention of why and when the deal with Ed Russell fell through. John did note that early in the show there was stiff competition in California from Circus Vargas and in the fall while playing the Pacific northwest there was opposition with Gopher Davenport's Circus USA. Early in the season business was good to excellent but attendance fell off in the midwest. There were weather problems as the show headed west again and business wasn't too good. Montana was a complete blank. Idaho was another bad state and business on the west coast until the season closed was termed as "so-so." Visitors said the equipment was in good shape but the big top, now 3 years old, was showing signs of wear.

Gary Strong's Circus playing under canvas opened at Greenville, Ky., April 26-27, and played through that state rather extensively. On July 12 the show was at Russellville where a visitor reported the show's big top was a 70 foot round with three 30's. On the midway were two kiddie rides, elephant ride, popcorn trailer, novelties, and ticket office.

Williams Bros., also known as Circus Williams, owned by Jim and Carl

The John "Gofer" Davenport show used this big top early in the 1980 season in Texas. Tex Dreyfus photo.

Conley, opened May 10 at Kent, Ohio and remained in the state practically all season. Visitors said the show had a red and blue, push pole type, big top which had two center poles. Performance was on a one ring format. The show carried one African elephant. The midway had a snake show mounted on a truck and a sideshow-menagerie under canvas which used 5 or 6 small box cages with parrots, monkeys, etc.

A few dates were played in West Virginia including Middlebourne (July 14), Pine Grove (15), and Washington (26). At South Charleston, Ohio, Aug. 5, a sudden storm hit and the sideshow top went down but no animals, nor humans, were hurt. Most dates during the season were played under school PTA sponsorship. Both window cards and posters were used.

A new canvas show making its appearance in 1980 was the Al G. Clark Circus with Jack Gobble as owner-manager. It was at Montrose, Mo., June 10, but very little was reported about the show and its route. One notice did say the show was using a bale ring type big top in a green and white color scheme. The show had bleacher type seating and performance was on a one ring format. One elephant, Tommy, was carried. On the midway were several amusement type rides, an elephant ride, ticket box, and flashy "African Man Killer" pit show.

The Hanneford Family Circus, owned by George Hanneford Jr., opened its season at the Central Florida Fair at Orlando, Feb. 26-March 8. The show had a 2 pole, red and white striped, big top with seating capacity about 2,500. Performance was given in one ring. The show scheduled a number of fair dates for National Expositions, Inc., one being at Parkersburg, W. Va., July 4-6. For several weeks during the summer the show played the Purchase (N.Y.) Arts Festival and during the late summer and fall appeared at various fairs, including the Greenville, Ohio, Fair, Aug. 15-22.

Stebbing's Royal European Circus, owned by the Wm. Stebbing family, played at various extended date engagements during much of the year. It opened the season at the South Florida Fair, West Palm Beach, Jan. 25-Feb. 3. It was at the Sardis, Ohio Fair, July 12-29 and in early August began a continuous string of fairs which would take it well into the fall. A major date was at the Louisville, Ky. Fair, Aug. 7-16, using a European style big top, 80 foot round with two 40's. While in Louisville a 70 mile per hour wind hit on August 11 and flattened the big top. The show next played the Lexington, Ky. fair Aug. 18-27 and at the same time had another unit at the West Virginia State Fair in Lewisburg, Aug. 15-23. For the West Virginia fair the show purchased a new 4 pole, 160 x 160



European style big top from Leaf. During the season the show had five elephants, a small one, plus the 4 former Polack Bros. bulls.

In an interview with *Amusement Business* magazine Wm. Stebbing said that for the six major fairs his show would play in the fall, including the Virginia State at Richmond, he had a variety of tent sizes to be used according to what was needed. Seating capacity ranged from 1,800 to 2,500, and up to 5,000. Stebbing said for his fair route his show gave a one hour performance presented three times daily. He also advised he operated two complete units during most of July and August and maintained quarters in Sarasota. Stebbing also for the first time announced publically that after his purchase of the Pollack Bros. Circus three years ago he had to give up some 23 Shrine Circus dates as he could not "afford them", indicating no doubt the contract terms were too steep for him.

Whereas fans lamented the fact there was no King Bros. circus on the road in 1979, this season there were not only one, but two, tenters using the King title. A very small show using title of simply, King Circus, was put together and operated by William Bleisner of Brick, N.J. The first half of that show's route opened at Medford Lakes, N.J., June 2, and closed July 6. Included were dates in New Jersey, a few in Pennsylvania, and three in Massachusetts. The owner acquired an office-concession semi from the Dubsky brothers and remainder of the equipment from the late Bill Voorheis. Big top was a 55 foot round with a 35 foot middle. Canvas was colored green with a green and yellow striped sidewall. Another vehicle was a straight bed 1 ton Ford truck with a tandem axle horse trailer. A small Onan light plant was mounted above the axles. Everything loaded on these two motorized units. Seats were ball park type using iron stringers and jacks, five high, with capacity of about 500. Music for the performance was by tape recording. For several weeks the show had a high wire act by Ricky Wallenda. The rigging was set up on the lot outside the big top. The show reopened September 2 for the remainder of its route which lasted about 2 weeks.

The well known King Bros. title which had been used continuously by a travelling circus from 1959 through 1978 came back on a show owned by Calto Inc., with principal stockholders, Ned Toth, nephew of the late Frank McCloskey, and Curtis Lentz. Toth in the past had served as manager of Beatty-Cole. The new show was framed at Sarasota and opened September 10 at Ozark, Ala. The title and much of the equipment was purchased from Jerry Collins, current



King Circus big top in Mullica Hill, N.J., June 29, 1980. Bill Elbirn photo.

owner of Beatty-Cole. The show got the former King Bros. big top which was last used in 1978 and a marquee and sideshow top that had in the past seen service on Beatty-Cole. The pole semi and light plant were from the 1978 King Bros. show. A new concession trailer was purchased as were three International tractors. Mike Rice had his elephant on the show. Visitors said the performance was strong, featuring a tiger act, flying return act, and a band playing traditional circus music. The route had the show in Alabama thorough September 24, then it went into Mississippi for a few stands, played one date in Tennessee, then returned to Mississippi. The show was at West Memphis, Ark., Oct 3-5, then came a lengthy tour of the deep south. In late November it was in the St. Petersburg, Florida area and scheduled to close for the season shortly thereafter.

In Canada the Martin & Downs Circus, owned by Al Stencell, played under canvas and was reported to have experienced a good season. The show opened May 11 in Ontario and closed September 3 at Lac du Bonnet,

The midway and big top of the Roberts Bros. Circus in Junction City, Ky., in 1980. Bill Rhodes photo.



Manitoba. All through May and June the show was in Ontario then it moved west and for many weeks was in Manitoba until it closed. The show had one elephant, Jewel. On the midway was a menagerie-petting zoo, snake show, elephant ride, pony sweep, concession-ticket semi, and grease joint trailer. The 3 center pole big top had blue canvas with a red and yellow striped sidewall, and the menagerie was fronted by a traditional canvas bannerline.

Circus International was a new canvas circus in Canada headed by Leo Duplessis which played in Quebec. The equipment, motorized vehicles and big top, were from the former Gatini Circus. The show moved on eleven trucks painted dark blue and yellow. Gee Gee Engesser had an elephant skin dog as a pit show attraction on the midway. The season came to an end August 24, three weeks earlier than planned. Fernard Brouillette, one of the principal owners, said the close was due to lack of patrons. He said it was better to call it a season now rather than to continue into bankruptcy. Future of the show is uncertain.

Happytime Circus, owned by Dave



Twomey, played during the season in California under canvas, and another show operating in the far west titled Candyland purchased a 60 x 90 big top so it could make stands under canvas. In the past it had usually played indoors at shopping centers. The show was managed by Terrell Jacobs III, grandson of the famed lion trainer. The route was through Oregon, Washington, and Montana.

Circus Continental played the Hershey, Pa. Fair, June 17-22, using a rented big top from Leaf.

The nation's indoor circuses were again headed by the two Ringling-Barnum units, Red, and Blue. The Blue unit had the new "110th Edition" this season and opened Dec. 27-30, 1979 at the Venice, Fla. quarters. The annual TV special February 1 on NBC had been taped in St. Petersburg and Michael Landon and family were the hosts. Features of the performance were Ursula Botcher's polar bears, which had been at Circus World for the past two years; Karoly Donnert's horseback riding tigers, the Richter Family with bareback riding and specialty elephants, both from the 1979 Monte Carlo Circus, and newly imported acts, the Grantcharovi, aerial trio, and the Guerrero high wire family. Other notable acts included the Flying Fariars and the Flying Segreras, which transferred from the Red unit. Axel Gautier was the new elephant superintendent. He had been at Circus World for the past two seasons. The principal spec was titled "An Odyssey in Circus Space." Other production numbers included Circus World and the elephant presentation which was titled "Jamaican Calypso." Jewel New's trained lions which had been on the Blue unit in 1979 appeared during the season at Circus World. The Blue train consisted of 41 railroad cars as follows: 9 flats, 2 tunnel, 1 bi-level, 5 stock, 2 storage, and 22 sleepers. Seven cars currently in the Blue train had been used by the Monte Carlo Circus the previous year. Ex Monte Carlo wagons on the Blue unit were used to load spec properties and wardrobe.

Williams Bros. Circus used a two pole big top of orange and blue during the 1980 season. This rainy day photo was taken in West Jefferson, Ohio. Fred Pfening photo.

These replaced older vehicles which were retired. The Hickory Creek railroad car was left in quarters. There were 17 show owned elephants plus 3 owned by the Richter's, giving the Blue unit a total of 20. Florida stands at Venice, St. Petersburg, West Palm Beach, and Miami Beach were made before moving northward. At Norfolk, Va., March 2, the show ran into real problems when hit by a 14 inch snowfall which paralyzed traffic. The city was placed in a state of emergency and a travel ban went into effect causing some 2,500 patrons at the evening performance to spend the night at the arena. The annual Madison Square Garden engagement ran March 26-June 1. The show's take at the Garden was adversely affected by the local transit strike and small crowds were present at many performances in the 17,800 seat arena. Michael Burke, president of Madison Square Garden, estimated crowds were down 25 percent due to the transit strike and concession sales were cut in half.

After Philadelphia the Blue unit moved west on the annual trek assigned to the new edition. At Tucson, Ariz., June 25, tragedy struck when 16 year old Julio Farias was killed during a practice session of the family flying act. Malfunction of a safety mechanic caused him to miss the net and fall 34 feet to the concrete floor. He died on June 30. The Flying Fariars then left the show for the remainder of the season.

Business was good on the west coast with a 15 percent increase recorded at the Forum in Los Angeles over 1979. Returning east the annual stand in Chicago was Oct. 18-30. Final date of the 1980 season came at Nassau, L.I., N.Y., Dec. 3-14.

The Ringling Red unit opened at Venice, Fla., Jan. 24-27, and travelled on 38 cars, the same number and consist of the previous year. The show made the customary "second season"

route. After Florida stands the show went into Georgia to play Augusta, Atlanta, and Savannah, then moved through the Carolinas, played a date at Knoxville, Tenn., then went on to the annual stand in Washington, D.C.

At Glen Falls, N.Y., June 1, the Carrillo brothers, high wire performers, fell during a show, and Pedro Carrillo was seriously injured. His partner, Luis Posso, was not hurt. It was the latest in a number of accidents the daring wire act had suffered in recent years.

Closing stand was at Nashville, Tenn., Nov. 12-16. Earl Duryea, director of tours for Ringling-Barnum, said the Red unit had experienced a record attendance at its final date and had closed a very good year, a Banner season, for the show. Other extremely fine stands came at Dallas, New Haven, Hartford, and Lexington, Ky. New dates for the unit in 1980 were Austin, Texas and Kalamazoo, Mich. Duryea said it was particular gratifying in light of the general economy slump that a number of individual arena records were set. He observed, "It was necessary to beef up advertising and promotional efforts as you have to do in a soft economy, but the name of the game is to move people into the show and we accomplished that this season."

In March the U.S. Supreme Court upheld the Sarasota County, Fla. property tax assessment against Ringling-Barnum. The show owed approximately \$200,000 in taxes since 1972. The tax was based on one hundred percent value of circus property. Show officials contended this was unfair as its rolling stock was in the state only 30-80 days a year. Appeals and arguments over the tax matter were still going on at the end of the year.

Mattell's (parent organization of RBBB) report to stockholders for the period ending May 3, 1980 said the show's income for the fiscal year was up nine percent while that of Circus World was up 35 percent. Profits for the travelling units were down due to the losses of the Monte Carlo Circus on its U.S. tour in 1979. The report noted, however, that the Monte Carlo show was now operating profitably on a tour of Australia and Japan.

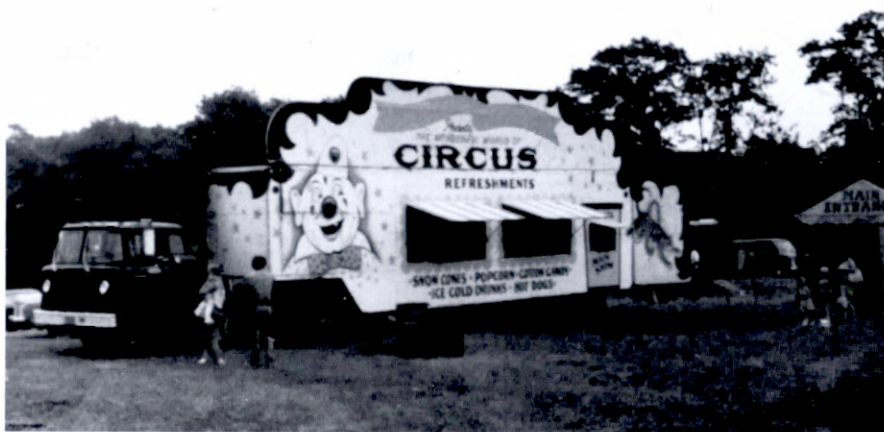
The Monte Carlo Circus played a lengthy engagement in Australia in March and April using a 6 center pole big top furnished by Bullen Bros. Circus. The top was later destroyed in a blowdown but was replaced by another from Bullen. The same source also furnished horses and elephants for the performance. The show was in Japan from May 16-Aug. 31, playing under canvas. Shipped from the U.S. to appear in Japan were the Oscar Cristiani elephants, Hollywood horses, a spotted liberty drill presented by Philip Anthony, and the

John Baldwin chimps. Charley Baumann's tiger act and several numbers of Elvin Bale were used in both Australia and the stand in Tokyo.

Hubert Castle's Circus which operated with two units for much of the season had the longest indoor route outside of Ringling-Barnum. Wild animal trainer, Tarzen Zerbini, became a half owner of the show early in the year and served during the season as producer-general manager. The show opened January 11 in Saginaw, Mich. and moved on 8 Kenworth tractor trailers (7 of which were new) painted white and sky blue. New properties included ring curbs and wall drapes. At the stand in Grand Rapids, Mich. Zerbini was injured twice by his lions during performances.

In February the show played stands at Memphis, Tenn. and in New Mexico at Las Cruces and Albuquerque. During March and April dates were widespread ranging from Minneapolis to Oregon and Washington. Both units, termed the Gold and Blue, were active during this period. Additional stands in April and May were in Indiana, Ohio, Iowa, the Dakotas, and Montana. Later in May both units moved into the western Canadian provinces and played stands in Saskatchewan and Alberta. In June the units were in British Columbia. Final Canadian date was at Kelowna, B.C., June 24. It was followed by a return to the U.S. and major engagement at Salt Lake City and Ogden, Utah. Next came a route ranging throughout the western states from the Pacific Northwest to Oklahoma. Final stand of the season was at Chattanooga, Tenn., November 2.

Royal Hanneford Circus, operated by the George Hanneford Jr. family, wintered at Osprey, Fla. and opened its season early in the year. The show had 4 elephants and moved on 7 trucks. The lengthy route covered much of the eastern part of the country and ended in New Orleans in late November. Many Shrine dates were played, including for the first time, Atlanta. Major stands included 21 days in Chicago and 17 in Detroit. In Detroit the show used for the first time a five ring format. Ordinarily, the show played indoor stands, however, at Cincinnati, May 2-11, performances were given under a big top rented from Harold Barnes. It was a big one that used 6 center poles and measured 175 x 350. Later, Hanneford purchased a 70 x 100 big top from Girard Soule who had used it on his 1979 Circus Girard. This ex-Girard top was used for the July 12-August 10 stand in Rye, N.Y. in conjunction with the Festival of Modern Arts. Hanneford played a number of rather unusual engagements during the year, one of which was for the Atlanta Shrine. Performances were given in the small Civic Center in



King Circus concession-office trailer in 1980. The truck had been on the Dubsky Bros. show. Bill Elbirn photo.

Marietta, some 20 miles north of the city, and was set up in conjunction with an outdoor midway of carnival rides and other attractions. The experiment was highly successful. At the Allentown, Pa. Fair, August 27-29, performances were given in front of the fairgrounds grandstand. A major date in the fall was for the Shrine in Knoxville, Tenn., Oct 3-5. Enroute to New Orleans for the last date of the season, November 23, the show played a number of stands in college gyms, one such spot being at West Georgia College in Carrollton, Ga.

Sam T. Polack's Circus was a major indoor show in 1980 which played from February through October in territory ranging from Louisville south to Arkansas and Mississippi and to the Atlantic seaboard of the Carolinas and Virginia. Last reported stand of the season was in Charleston, W. Va., Oct. 24-26.

The Gatti-Charles Circus which opened in mid-March in Snyder, Texas quickly moved westward where it played a large Shrine date in Tacoma, Wash., April 4-6, and used the title of American Continental Circus. Later in May the show was in California under the Gatti-Charles title. Gatti also produced the Canadian International Circus which made a tour of the western provinces which began August 4 at Winnipeg, Man. Other dates came in Saskatchewan, Alberta, and British Columbia. The stateside circus closed in mid-October at Las Cruces, N.M. During the season the show played both indoors and outside in front of grandstands.

Bentley Bros., owned by Tommy Bentley and Chuck Clancy, also made both indoor and outdoor stands. During its late spring and early summer tour of California all stands were in front of outdoor grandstands except at Richmond. Later in the summer the show moved eastward and in August played stands in Pennsylvania,

Delaware, and Massachusetts. In September the show was in Cincinnati and also played Missouri dates at Springfield and Joplin.

Carden-Johnson operated two units, Blue and White, during much of the season. The tour began early in the year with a date at Milwaukee, Feb. 19-24. In April one unit was in the Dakotas while another was in Wisconsin and Michigan. Later in April one unit could be found in Minnesota while the other was in Florida and Texas. The show purchased the remaining Cole Bros. elephants from Paul Kelly of Peru, Ind. which were shipped to the unit playing Springfield, Mo., April 7-13. In May one unit moved into Canada for six weeks where it used the title of Clyde Bros. Circus. One of the dates was at Brantford, Ont., May 26-27. In June the stateside show was playing in Illinois. On August 3, George Carden, one of the owners, was reported to have left the show. It is assumed a full route was played by Carden-Johnson. Last known date was at Columbus, Ga., Nov. 7-9.

The oldest of the indoor show titles, Hamid-Morton, was again on the road. The combined title goes back to the 1930's and one of the founders, the late Col. Bob Morton, a pioneer indoor show operator, was producing circuses under his own name back in the 1920's. Hamid-Morton in 1980 played a route lasting from mid-February through late June with initial date at Hartford, Conn., Feb. 13-18. Some stands were as far west as Kansas City and Topeka, but most of them were in the east with dates in New England, New York, New Jersey, and Pennsylvania. Last stand of the season was at Norfolk, Va., June 19-22.

George Hubler's International Circus played a route from March through November. During April the show made a series of one day stands in Kentucky and at the same time had a second unit in Amarillo, Texas. Hubler's show covered territory from Ohio to Maryland and included a number of late season dates in upper New York state.

William Kay produced several Shrine circuses beginning at Madison, Wis., Feb. 16-17. Later in the spring the show played stands in New York at Syracuse and Albany. In June it had moved into western territory and the dates in Colorado and Idaho were termed as being very good by the show's owner. West Virginia stands played in July were also said to have been very profitable. Last known stand of the show was in Mobile, Ala., Aug. 1-2.

Emmett Kelly Jr. Circus opened early with a date February 1 at Queens College in Flushing, N.Y. His route later covered much of the United States. The show made rapid and lengthy moves. March 2 Kelly played Grand Junction, Colo. and on March 8 was at Yucca Valley, Calif. On April 18

the show was back east at Hanova, N.H. Later in the season dates were played in Arkansas and Texas. Kelly, who has at times in the past played under canvas, appears to have made most stands this season indoors, including many at schools and colleges.

International All Star Circus, owned by Jim Nordmark and managed by Hines Rucker was another show which specialized in playing school gyms and auditoriums. The season opened January 26 at Thomaston, Ga. and the route later carried the show to Ohio and Pennsylvania.

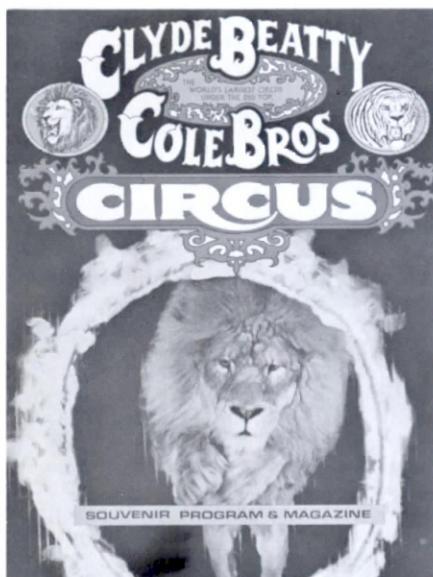
M & M Circus Internationale, owned by Grace McIntosh and Charles Marine played primarily indoor stands. The show was in Rochester, N.Y., Feb. 13-17, and in April was

playing in Nebraska. A major stand of the season came Aug. 17-Sept. 1 at the Michigan State Fair in Detroit. For this, the performance was presented in front of an outdoor grandstand.

Olympia International Circus, owned by Eddie Zacchini, played almost entirely at fairs. The show was under canvas for the Florida State Fair in Tampa, Feb. 6-17, but primarily the performance was in front of outdoor grandstands. Zacchini could also provide his own portable outdoor seating when necessary or convenient.

Veteran circus man, James M. Cole, who has been in show business for 63 years and a show owner, off and on, for 42 years, again had his Cole All Star TV Circus on the road. The route began in Pennsylvania in January and later

1980 PROGRAMS





Stebbing Royal European Circus again played the Kentucky State Fair in Louisville in 1980. The hot air balloons were not with the show. Bill Rhodes photo.

in February and March the show was in New York state. As has been customary for the past few seasons the show had a tour of about six weeks.

TNT and Royal Olympic Circus, owned by the Earl Tegge family, was on the road making its usual route from California to Ohio playing inside shopping center malls. While enroute to Dallas, Texas in April the show had a serious fire in a new truck which destroyed considerable property, including the electric organ, ring curbs, mats, and lighting equipment. The local CFA tent in Dallas helped get replacement items in time for the show to make its April 1-5 stand at Town East Mall in that city. In late September the show was playing in Illinois and was scheduled to be out through the week of November 9 with final date at West Dundee.

Harry Dubsy, who had sold his canvas show equipment to Bill Bleisner, operated for a while during the season the Royal Palace Circus which played at shopping centers. The show was at Elyria, Ohio, Sept. 25-28.

The Coronas Thrill Circus played territory from Florida as far west as Denver picking up a number of Shrine dates, including Macon, Ga., April 11-13.

Circus Odyssey, owned by Ed Migley, played several stands in New York, New Jersey, and the New England area.

A couple of circuses played exclusively in the Pacific Northwest. Farley Bros., operated by Jack Farley, played 12 weeks in Oregon, Washington, and Idaho, with performances given in front of outdoor grandstands. Reid Bros. also played before grandstands and made a number of dates in Idaho in May.

Other shows which played indoor stands during the year included Fleckles Circus, Paul Kaye International Circus, and Circus Europa

which was owned by Alberto Zoppe. Zoppe's show was at the Little Rock, Ark. Coliseum in September and reportedly had big crowds in attendance.

The P & G Circus, produced and directed by Phil Granger, was at the Wheaton, Ill. Fair, Aug. 15-17. Garden Bros., a Canadian based show, played several stands, including Reading, Pa., Feb. 29-Mar. 2.

Other shows of which little is known included the Royal Crown Circus which played stands in California, Colorado, and Wyoming; the Royal Danish Circus which was at Largo, Fla. in March; and Swan Bros. which played in California during the period July-September.

Bill Bickle, who served as equestrian director of Hoxie Bros. as well as presenting his trained dog act in the performance, operated his own Wonderland Circus Review for six weeks during a fall and winter tour which began November 3 at Ruffin, S.C. The show played indoors at small towns in the Carolinas. On the west coast the Pickle Family Circus, using a canvas sidewall, played shopping centers in California and Oregon.

Permanent type circuses were again operated by some of the circus museums and theme parks in 1980. At the Circus World Museum in Baraboo, Wis., circus performances were presented several times daily under a

This photo of the Ringling-Barnum Red Unit train was taken in Toledo, Ohio, Oct. 6, 1980. Don Schneider photo.



The Beatty-Cole Thrill Circus played a number of indoor dates late in 1980. A production number was photographed in the building in Louisville, Ky. Bill Rhodes photo.

big top erected on the grounds which has been customary for a number of years. On July 5 the Circus World Museum had a street parade in downtown Baraboo. It was the first major parade presented in the country since the last Milwaukee march in 1973. The Baraboo parade with 54 units was all circus with the Milwaukee type features of old autos, marching bands, and historical groups being eliminated. The Baraboo event drew thousands of visitors, was highly acclaimed, and was shown on the national educational TV network.

The Ringling-Barnum owned theme park, Circus World, near Orlando, Fla. began work on a new ten million expansion which would feature an Asian elephant compound for breeding and research. Special facilities for horses, llamas, and giraffes were also in the expansion plans as were a new arena for magic and sideshow attractions. Ringling continued the policy of rotating acts between the Red and Blue travelling units and those used at the circus presented at the park.

The Circus Hall of Fame which has operated in Sarasota for 24 years closed for good on May 27. The exhibits and wagons were sold to John Zweifel and the buildings were to be torn down for real estate development. The historic Two Hemispheres bandwagon and the



This photo of the Ringling-Barnum Red train was taken as it passed the Louisville & Nashville shops in Louisville, Ky. Cars from both Ringling and Cole were repaired here in the past. Bill Rhodes photo.

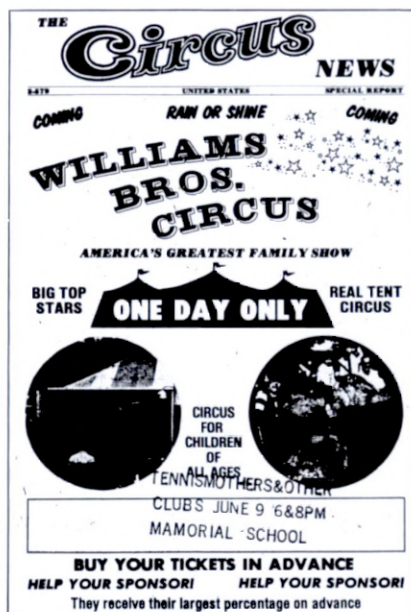
Sig Sautelle chariot bandwagon were placed on loan at the nearby Ringling Circus Museum. Other wagons and properties were to be used in a new location near Orlando but no definite plans had been announced by the new owner before the end of the year. The several former Ringling-Barnum baggage wagons and cages which had been out in the open for so long at the Hall of Fame and in a deplorable condition had been of serious concern to historians and organized fans for some time. It was hoped the new owner would treat them more kindly by given shelter to these historic circus vehicles and in time full restoration.

The Florida State University Circus under canvas at Callaway Gardens near Pine Mountain, Georgia during the summer months celebrated its 20th year at that location. The big top was a beautiful 120 foot round with three 40's made of white canvas with yellow and red striped sidewall (the school's colors).

Deaths of prominent circus people, (trouper, and fans) during 1980 included Jimmy Durante, Tripoli Cristiani, Rosina Nelson Brown, John Carroll, Alvin (Starr) DeBelle, Milton (Doc) Bartok, Walt Matthie, P.W. Siebrand, Bill Voorheis, Duncan Renaldo (The Cisco Kid), Dyer Reynolds, David (Deacon) Blanchfield, Claude W. Webb (former owner of Russell Bros.), and Chuck Marine (M & M Circus).

The Bandwagon staff which prepared this review wishes to thank the many individuals who furnished information and illustrations, without which this task would have been impossible.

Canvas Circuses in 1980: Clyde Beatty-Cole Bros.; Carson & Barnes; Al G. Clark, Fairyland, Jungle Wonders, Circus USA (same show owned by John



This four page letterhead sized herald was used by the Williams Bros. Circus in 1980.

King Bros. Circus on the lot in Miami, Fla., Nov. 15, 1980. Arnold Brito photo.



The midway of the Clyde Beatty-Cole Bros. Circus

Davenport); Franzen Bros.; Great American; Hanneford Family; Hoxie Bros.; Kelly Bros.; King Circus; King Bros.; Roberts Bros.; Stebbing's Royal European; Gary Strong's; Big John Strong's (Fesita Del Circo); Circus Vargas; Circus Williams; Happytime; Martin & Downs (Canada); and Cirque International (Canada).

Indoor/Outdoor: Hubert Castle; Royal Hanneford; Ringling-Barnum (Red Unit); Ringling-Barnum (Blue Unit); American Continental (also used title of Gatti-Charles); Bentley Bros.; Circus Europa (Alberto Zoppe); Candyland (also plays under canvas at times); Coronas Thrill; Carden-Johnson (also uses title of Clyde Bros.); Cole's All Star TV; Farley Bros.; Fleckles; Garden Bros.; Hamid-Morton; George Hubler's International; International All Star; Paul Kaye International; William Kay; Emmett Kelly Jr.; M & M Circus International; Circus Odyssey; P & G; Sam T. Polack; Olympia International; Pickle Family; Royal Palace (Harry Dubsky); Royal Crown; Swan Bros.; TNT & Royal Olympic; Reid Bros.; Royal Danish and Wonderland Circus Review (Bill Bickle).



GEORGE GAUWEILER, BAND MASTER

by Carl Landrum

The circus band was a special part of the so-called "Golden Age of the American Circus," and George Gauweiler, bandmaster and virtuoso cornetist, was a leading figure in that movement. The 1897 Ringling Bros. Circus route book said, "Prof. Gauweiler, formerly a band director in the Second United States Cavalry, which has the only mounted band in this country, except the one now with the Ringling Brothers Shows."

Surviving members of the family recalled that Gauweiler had been the director of the Second U.S. Cavalry that met Theodore Roosevelt when he docked in San Francisco on this return from the Spanish-American War, and led the parade down Market Street.

Leading the band would come two orderlies, each bearing guidons, all correct and according to the finest military tradition. Following them would be a group of military marchers, wearing the latest uniforms of the Kaiser's Body Guard, of Prussia.

Next came the mounted band of the Ringling Circus, playing lively airs, and the latest popular marches, their horses in columns of two and fours, and every man and horse in a correct military position.

The bass drummer was the only member of the band who had any difficulty. The heavy thud of his drumstick upon the drum, which was almost over the horse's head, made the animal restless, but as the days went by he got more and more used to it, and by the time the summer was over he paid little attention to the drum.

The 1897 route book of the circus stated that when the mounted band began rehearsals at Tattersall's in Chicago, at the first thump of the bass drum the horse jumped out from under his rider like a shot. It was said that the drummer hit the ground in perfect time with the measure of the music. The

band rode bareback on saddle blankets of red velvet, with gold ribbing sewn on for flash.

According to a Quincy musician, Nick Musolino, now living in Las Vegas, who played trombone in a mounted band during the first world war, the hardest thing was getting the horse of the trombone player to accept the sliding of the instrument between his ears. That also might be said of the person who sits in front of a trombone player.

It has been said that George Gauweiler did more to encourage better band music in the circus, and better living conditions for the circus bandman, than any other leader, up to the time of Merle Evans. Credit must be given to Al Ringling for giving Gauweiler almost a free hand with the Ringling band, and encouraging him in his endeavors. It is too bad that he died at the peak of his career.

George Gauweiler, or Ganweiler as it was spelled in the beginning, was born in Keokuk, Iowa on February 26, 1858. He was the son of Jacob Gauweiler, Sr., also a musician, who played clarinet in the theatres of New York City, playing for the first performance there of the show, "The Black Crook," the first show to have girls on the stage in tights, creating a furor all over the country. The senior Gauweiler was born in 1830, place unknown.

Jacob and Margaret Gauweiler, and one son, Jacob Jr., also a clarinetist, later moved to Philadelphia in 1897, where the senior Gauweiler died at the age of seventy-one on November 6,

George Gauweiler became leader of the Forepaugh band in 1888. This full lot view of the Adam Forepaugh Circus was taken in Worcester, Mass., in 1888. Woodcock collection.



George Gauweiler, leader Gem City Band and Opera House, Quincy, Ill. 1880-1887. Author's collection.

1901, and was buried in the Northwood Cemetery there.

There were three children born to the Gauweilers. The youngest son, John, was born in Quincy, Illinois on November 19, 1867 and died April 4, 1892; he is buried in Greenmount Cemetery in Quincy. He had married Miss Marie Stender of Quincy and they had one son, Lester, who lived in California until his death. He was a pianist. John's widow, son, and parents, were in San Francisco at the time of the 1906 earthquake and fire. John Gauweiler played alto horn with the Adam Forepaugh Circus band prior to his death.

Another son, of Jacob Gauweiler, Sr., was Jacob, Jr., born in Illinois according to his death certificate, and possibly in Quincy, Illinois. He died at the age of thirty-six of the yellow fever, which he may have contracted while



playing in a theatre in New Orleans during the epidemic there. He died January 27, 1899 and is buried in the family plot in Philadelphia.

Jacob, Jr. played Bb Clarinet with such musical organizations as the Forepaugh Circus band and the John Philip Sousa Band, according to his granddaughter, Mrs. Frances Doherty, of Santa Cruz, California; Mrs. Doherty, who furnished much of the information on her grandfather, is an accomplished organist and secretary-treasurer of the musicians' union there. Mrs. Doherty related that her grandfather had been invited to play with the Victor Herbert theatre orchestra shortly before his death.

Exactly when the Gauweiler family came to Quincy, Illinois from Keokuk, Iowa is not known although Jacob Gauweiler, Sr. is listed in the 1861 Quincy city directory as a musician. He undoubtedly played in the local bands in Quincy.

The Adam Forepaugh Circus played Quincy each year from 1872 on. Tony Franks led the silver cornet band that year as he had done on the Forepaugh show since 1869, and would continue doing until the 1878 season. Following the 1877 season the Forepaugh show wintered in Hayward, California. The 1878 season opened in Hayward on March 29. Professor Tony Franks was taken suddenly and dangerously ill on opening day, according to the Forepaugh route book. He rejoined the show in San Jose on April 11. On May 5, 1878, at age 39, Tony Franks died in Virginia City, Nevada. The route book noted that the 1878 season would have been Franks' tenth consecutive season with the Forepaugh show. It is interesting to note that he had become bandmaster of the Forepaugh show at the age of 29 years. James S. Robinson led the Forepaugh band in 1879, but stayed only one season. He was followed by Mert B. Saxon who had the band in 1880 and 1881. In 1882 Edgar A. Menter became bandmaster, and was followed in 1883 by Pop Neal. However



The Adam Forepaugh Circus band about 1889, George Gauweiler, of Quincy, Ill., leader. Gauweiler is seated in the center of the front line in a "classic" leader pose. His father, Jacob Gauweiler, Sr., Eb Clarinet, is third from left in front line. Brother Jacob, Jr., Bb Clarinet, is fourth from left, front line. The youngest brother, John, on alto horn, is fourth from left in the second row. It is quite possible that two other Quincy musicians, Oscar and Albert Schilling, are also in this photo on snare drum and alto horn. Author's collection.

Menter was back in 1884 and remained as Forepaugh band leader through the 1886 season. Records in the files of the Circus World Museum list George Gauweiler as a member of the Forepaugh 1883 band under Edgar Menter, so there is some question that Menter may well have had the band that year also, even though Pop Neal is

The No. 1 bandwagon of the Adam Forepaugh Circus in 1890 was the famous Five Graces. Built in 1878 by the Fielding Brothers as a telescoper, the Five Graces continued as the lead bandwagon Forepaugh show, however the telescoping configuration was removed around 1883. The Gauweiler band is riding in the wagon in this photo. Pfening collection.



listed in a directory of band masters published by William White. For the 1887 season Menter moved to the Barnum & London Circus, and George Lee took over the Forepaugh band for one season.

An advertisement in the July 16, 1887 issue of the *New York Clipper* stated that "George Gauweiler had his own uniformed band and desires engagement with a traveling company." An 1887 program for the Forepaugh show lists George Lee as the director of the band, and possibly the Gauweilers were let out, so George was forming his own "uniformed band."

On September 22, 1887 a Quincy newspaper mentioned that the Gauweiler family intended to move to Chicago, where Mr. Gauweiler was to work in a music store, evidently this did not happen.

On October 18, 1887 the newspaper stated that George Gauweiler, his brother Jacob, and a tuba player named Fred Edmunds, returned to Quincy from an engagement with the Laura Dainty show; the manager had skipped the show in Chicago with the box office receipts, and the show folded. The newspaper said that George would join the Forepaugh show in the spring.

George Gauweiler did indeed rejoin the Adam Forepaugh Circus and became leader and cornet soloist on April 5, 1888. Gauweiler is listed as leader in a 1888 Forepaugh program, but the original spelling, "Ganweiler."

The *New York Clipper* of March 9, 1889 announced that George Gauweiler's band was at Faranta's Theatre in New Orleans, and wanted "first class musicians for 1889 on the Forepaugh show."

The route book of the Forepaugh show in 1889 lists Prof. Geo. "Ganweiler's" Military Band, with nineteen musicians including Jacob Ganweiler, solo B-flat clarinet and John Ganweiler, 2d alto. A specialty concert was presented as an aftershow that year featuring comedians, singers and dancers.



Adam Forepaugh died on January 22, 1890 at the age of 58. James A. Bailey and James E. Cooper bought the show and enlarged it, and in 1891, made a transcontinental tour to the Pacific Coast. The 1891 route book lists James E. Cooper as sole owner, Bailey remaining a silent partner, however Joseph T. McCaddon, brother-in-law of Bailey, is listed as the manager.

Continuing as Forepaugh band leader George Gauweiler had nineteen men in his "Grand Military Orchestra." Brother Jake was in the band, but brother John had left by 1891. The 1891 route book lists George and eleven other musicians in the No. 1 parade band, and ten men in the No. 2 parade band. Two additional musicians beyond the big show band appeared in the two bands for parade.

The 1891 season of the Forepaugh show had a special place in circus history. That year was the first use of a steel arena for wild animal acts, five lions were worked by a couple billed as Col. Boone and Carlotta. Previously, it was the practice to work the cats in their cages after they were brought in from the menagerie.

Gauweiler continued with the Forepaugh show in 1892 when the big feature was a Biblical spectacle "The Fall of Nineveh." It was like the big spectacles that were being staged concurrently on the Barnum & Bailey show, this one had a scenic set that took up the entire short side seating area. Cooper had died in January 1892 and Bailey bought Cooper's interest and assigned half interest to McCaddon.

In 1893 George Gauweiler had twenty-eight men in his "Grand Military Band." The big spec that year "The American Revolution-Scenes and Battles of 1776." This production differed from the elaborate "Nineveh" in that it was all presented in the center arena and required no scenery or ballet girls. The show remained large in size in 1893, still using four advance advertising cars, and 46 cars total, carrying around 22 elephants and using a big

This photo of the 1897 Ringling Bros. mounted band originally appeared in the route book of the show for the 1897 season. The full big top band had 25 members. Author's collection.

top that was 413 feet in length, being a 185 foot round top with four 57 foot middles. The menagerie top was an 85 foot round top with four 38 foot middles. The 1893 season opened in Philadelphia on April 14 and closed in Lancaster, Ohio on October 14. The show had played Columbus, Ohio, thirty miles from Lancaster on May 5th. Both the 1892 and 1893 seasons were heavy losers.

The last year the Adam Forepaugh Show toured was in 1894, moving on only 21 cars, it was a small one ring show that avoided all the big cities and traded on its title at the crossroads. The equipment was leased by McCaddon and James P. Anderson in 1894 and operated by them, not Bailey.

However, a lot of show was packed on the 21 cars back on the show. Even

George Gauweiler and his 28 piece band on Ringling Bros. World's Greatest Shows in 1901. Author's collection.



This fine Ringling one sheet used in 1899 illustrated the mounted band in the center. The poster was designed and printed by the Courier Co. Library of Congress collection.

on such a small number of cars the Forepaugh show still used two advance cars in its final season of 1894. The show carried 80 baggage horses, 5 ring horses, 18 ponies, 8 elephants and 4 camels. The wagons used included 16 baggage wagons, 10 cages, 9 tableaux, 2 racing chariots, 1 calliope, 3 clown carts, 1 ticket wagon and 2 buggies.

The Forepaugh big top in 1894 was a 125 foot round top with one 57 foot middle. The menagerie, or "oblong" as it was called in the route book, was a 72 foot round top with three 38 foot middle pieces. The side show top was an 88

foot round with one 28 foot middle. In addition there were dressing, stable, Round Top, marquee and cook house tents.

George Gauweiler's band consisted of 17 pieces, including brother Jake. This group was broken into two bands for the parade, with the side show band making a third unit in the march. Among the members of the side show band were A. Vitelli, F. Florence, F. Carrozzo, G. Scioli, V. Cicchitti and T. Hughippi. With Italian names like these the old story of circuses hiring emigrants from Italy as cheap musicians appears to be true.

As a final reference to Gauweiler and the Adam Forepaugh Circus, it can be noted that all references to him in route books listed his name as "Ganweiler."

In 1896 James A. Bailey bought part ownership of the Sells Bros. Great United Shows and the result was the Adam Forepaugh & Sells Bros. Circus. Theodore B. Long had been band leader on the Sells show in 1894 and 1895 and he continued as the leader of the 30 piece Forepaugh-Sells band in 1896.

No reference can be found that George Gauweiler was with a circus in 1895. But he returned to the sawdust world on July 6, 1896 with the Ringling Bros. World's Greatest Shows in Monticello, Iowa. Two days later on July 8, in Decorah, Iowa, William F. Weldon, Ringling band leader since 1889, retired and was succeeded by George Gauweiler. The change of band leadership was recorded in the 1895-96 Ringling route book.

On April 10, 1897 the Ringling show opened a two week engagement at Tattersall's, a large indoor amphitheatre in Chicago, Illinois. George Gauweiler had a 25 piece band. The 1897 route book tells of Gauweiler's band playing on horseback. We quote: "Originality, progress and continual advancement are the watch-word of the Messrs. Ringling Brothers. What other shows have done for years, they want nothing to do with. Old fashioned street parades, with a string of red wagons and a coterie of unshaven circus attaches arrayed in weather-beaten uniforms of divers hues, such as everyone expects to see in a circus parade, are conspicuously absent in their pageant. —There is, however, a series of absolute innovations, beginning at the very head of the great parade and covering everything in it, over its mile and three-quarters of length. And, to start with—just to mention one feature that speaks volumes for itself—the circus band, composed of forty musicians, will be found mounted upon matched white horses, full caparisoned in the richest of habiliments. The members of the band are uniformed in the full dress of United States artillerymen. Their accoutrements are all correct, even to the



waving red plumes on their helmets. And, best of all, this band is not merely for display but it is a musical organization of the very highest order of merit.

Prof. Ganweiler, formerly band director in the Second United States Cavalry, which has the only mounted band in this country except the one now with Ringling Brothers' Shows, is a director of life-time experience and accredited with being one of the best arrangers and leaders in the country, as well as a cornet virtuoso ranking with the very best. He has also perfected his mounted band, that even though they ride horses that cannot be supposed to walk in step, much less keep time, their music is so perfectly rendered that a marching body of troops would be able to keep perfect measure to it."

George Gauweiler was with the Ringling show in 1898 and the writer doubts that he was ever with the U.S. Second Cavalry when Teddy Roosevelt returned from the Spanish-American War. The writer was told by the National Archives and Records Service of the General Services Administration in Washington that after "careful examination of the records of the Office of the Adjutant General, and especially of the Muster Rolls of the Field, Staff and Band of the Second U.S. Cavalry, for the 1890-1900 period failed to reveal any information concerning George Gauweiler as bandmaster." A photo in the 1897 route book shows only 14 mounted bandsmen.

It was reported by *BILLBOARD* and *VARIETY* that Al Ringling worked with and coached George Gauweiler, and gave him a free hand in developing his band, both in the center ring and on horse back. When the Ringling show appeared in Quincy the band played a one hour concert in the center ring that would have done credit to John Philip Sousa himself!

Gauweiler continued as band leader on the Ringling show through the 1905 season. In 1903 the Ringling band consisted of 39 musicians, including E.T.

A few of the Ringling mounted band members are shown ready for parade in Pine Bluff, Ark., Oct. 4, 1902. Al Conover collection.

Cross a pipeorganist. Also in the 1903 band was Fred Jewell, later to become a well-known circus bandleader with the Barnum & Bailey show.

Members of the family recalled that the C.G. Conn Band Instrument Co. presented George with a gold plated cornet in honor of his work as a cornet soloist and band master. Jacob's widow met George the last time that he appeared in California and said that he had Wright's disease at that time.

George Gauweiler died very suddenly on March 1, 1906 in Sioux Falls, South Dakota, at age of 48 years.

At the time Sioux Falls was a "divorce colony," and it was stated by a charter member of the A.F.M. local there that this was the reason for his being there in the "off" season; this man, a William G. Wagner, and a John Stout, band master, accompanied the body to Chicago, where a relative took charge of it. This information was obtained from Russ Henegar, Secretary of the Sioux Falls local and director of the Municipal Band there.

The *Billboard* magazine in reporting his death stated George Gauweiler was considered one of the best circus band leaders in the business. Veteran band master Merle Evans stated that he had heard about Gauweiler, but did not know him, the former having died before Merle entered the business three years later.

The late Karl King, famous Iowa bandmaster and composer of many fine circus marches, also recalled hearing many good things about George Gauweiler, but also entered the field after the death of Gauweiler, in 1910 with the Famous Robinson Circus, and Woody Van as bandmaster.

Gauweiler was a member of Local 77, American Federation of Musicians, in Philadelphia, where he was buried March 10, 1906 in the Northwood Cemetery.

Memories of Big Show Travels

By Kenneth D. Hull

WE SLEPT IN CAR #41

During the last several years the Barnes Circus was on the road the eight sleepers making up the rear of the train were numbered from car thirty-nine on through car forty-six. Sleeper #39 being the private car rode the very end of the train and moving forward was the state room car it being sleeper #40. Forward of this car was sleeper #41 which was the car my wife and I were assigned to for the 1938 tour.

In rank the cars progressed downward as far as personnel were concerned as one moved forward through the train. The private car housed only five people including the car porter. Car number forty being the state room car was not overly crowded and berthed many of the show's big acts like the Rieffenachs, The Fearless Flyers, Yom Kam troupe of acrobats as well as others like Robert Thorton the equestrian director and Jack Joyce a show horse trainer and his wife as well as a few others so these people lived in comfort.

Beginning with car #41 which was the third best car on the train life became a bit more crowded with accommodations being down graded in many ways. As I recall there were around seventy persons berthed in car forty-one. For most people this meant sleeping two to a berth in both lowers and uppers. A few but very few show personnel with rank did have a lower berth all alone. Two that I can think of right off were Mabel Stark, the tiger trainer and George Tipton the cookhouse steward. George was getting up in years and was a very large man so he filled up a lower berth with ease.

My wife Edris and myself had an upper berth right over Mr. & Mrs. John White another horse and dog man. In the upper directly forward of us was the show band leader Eddie Woeckener. In addition to being the circus band master, Eddie was also the show mailman. Woeckener was very hard of hearing and would come into the car late at night and toss his big heavy mail pouch up into his berth always it seems hitting the bulkhead between berths and this bag would hit with a bang that I am sure awoke every sleeping person in the car. Below us and forward one bunk were housed both Walter McClain the boss elephant man and Eddie Trees the superintendent of the menagerie. Each of these bosses were quite large so that must have been a crowded berth.



The author and his wife were assigned to sleeper No. 41 on the Barnes show in 1938. This photo of the car was taken in 1935. Pfening collection.

Across the aisle from we Hulls and again in an upper were Josephine the snake charmer from the side show and one of the members of the hula girls from the side show. Leonard Karsh the superintendent of the front door was a resident of this car as was J.C. Rhodes the lot superintendent. A good many of the single ballet girls and other members of the side show performers were berthed in car forty-one filling it from one end to the other.

The Barnes-Sells Floto organization in those days carried around six hundred persons and when you consider they all were put into only eight circus sleepers with one of these being the pie car it is plain to see that space was at a premium.

The sleepers were painted a dull red

This photo shows the interior of a typical wooden circus sleeper of the 1930s. The berths were two high in this car. Working men slept two in a berth, three high. Pfening collection.

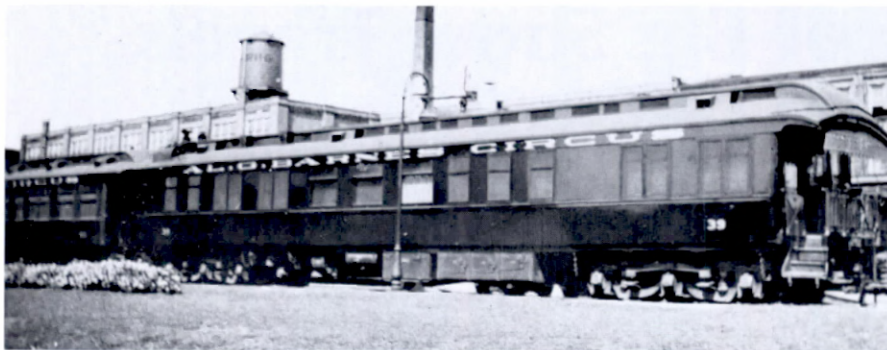


with silver roofs and carried small numbers for each car near the doors at either end. A Delco light plant was located in one end of every other car and the entire string was seldom separated for any reason. This thirty car circus did not have show busses so most people would either walk back to the cars at night or bunch up and hire a cab. Regardless of how you approached these sleepers in the dark in some strange rail yards it was always a pleasure to hear and be guided to these cars by the putt-putt of these small car light plants.

Our car porter had a tiny berth over the door of the car as you moved forward. He must have grabbed a few winks during the day after making up and cleaning all of the berths as I know he was busy shining and cleaning shoes nearly all night. With all of the muddy and dusty lots the show would be on day after day this could be a big job. The car was painted a light green inside and had curtains all along the length of the car giving the berths a little privacy. One end of the car housed one toilet and a wash room having two basins for the men and the same set-up for the women at the other end of the car. The cars were very clean at least back on this part of the train but all was not the same forward in the working men's sleepers.

Never in those days were there any heat or air conditioning on the train and hot water was only something that one dreamed of. It takes some getting used to for a man to shave day after day in cold water. This water was stored up overhead in old home type hot water tanks with them being connected as they ran the length of the car. All during the night as the train would rock and bump along one could hear the water in these tanks swish back and forth.

No smoking was allowed at any time while inside the car. Your car porter had small closets at each end of the car where he would store your rain and heavy coats. It was the custom in those days that each person living in the car tipped his porter one dollar every week so with this and the small salary the



show paid the porter it was not too bad a job. It was known that each car porter in turn had to come up with a few bucks each week for the boss porter to keep the job.

In the spring and also during the fall these cars would be like an ice box. During mid summer after having set all day on some town siding the cars it seems would be like a furnace when you returned to them at night. Once the train was in motion the breeze would of course help cool one fast but then having the windows open the cinders would roll in all night and in the light of morning one would discover his sheets were about covered with them. My wife and I still talk now and then how frightened we would be some nights as we were awakened by the fast roar of an express train rushing through the night and it seemed the noise and the speed of this train was going to pull us right out of our berth. It was then we would feel the motion of our car starting to pick up speed that we knew all was well and we would fall back to sleep with the click click of the wheels beginning to really roll again. It seemed like we were put onto a siding for any train that came along.

Our coach was made of wood for the most part and one could not help but be concerned over the speed of the train. There were times that the show train was rolled right along at passenger train speed but this was not often.

Like smoking mentioned above drinking was unheard of on this show train. Rules were strict and most people were tired and went right to bed at night. With all the important bosses asleep aboard this car little foolishness of any kind was ever experienced.

For the male members of the car they could move forward into car forty-two to pass through and to reach the pie car. Since this car was full of clowns, band members and ticket sellers the ladies of car forty-one had to go to the pie car before the train started to move or have her husband or some male friend go get what ever she would desire at the time.

Having been a staff member of the show many mornings I would be up early and get ready to get to the lot but the train was as yet not in. Most per-

Car No. 39 on the Barnes show was the private car, with an observation platform on the end. This is a 1935 photo. Tyson photo.

formers were asleep so all was very quiet and it would be a pleasure to go out and stand on the car steps watching the country side slip past and then see today's town all at once come into view. Since the Barnes show played only the western states for the most part we traveled through a lot of barren and open country as well as the heavy timber country of the Pacific Northwest. I can still picture the long show train winding around through the hills and the huge trees making me wonder where could that big engine be taking us to. All at once rounding some curve there would be today's town coming into view so you knew that it was near the time to leave the cars.

"SAY NOW, YOU WILL HAVE TO HURRY"

Granted it is common knowledge that we that are older tend to look backward rather than forward. Having been retired nearly eleven years I have a lot of time to dream of events of the past like my war years in Europe, all of

Ken Hull is pictured with a group of lady performers. His wife Edris is on his right. Burt Wilson collection.



my years in business but for some reason it seems most of my dreams are of the years spent on the big rail circuses.

Just take the above. It was a cry I heard every afternoon and night while at work in the red wagon on Barnes-Sells Floto, probably making up the money for that very performance and the midway was now nearly deserted so the men on the front door were shouting trying to get the stragglers to hurry and get inside. They wanted to get the tickets counted, totaled and the marquee ready for tear down if a night show. I have no idea why but for more than forty years I can still hear this cry.

Another sound often heard while making a Sunday run would be the cry of, "Hot Rail." The show train had been shunted onto a siding in order for a fast express to pass so most show personnel would hit the ground to get some air or to stretch and from far up ahead or it could be back to the rear this cry would be passed along warning to get off the tracks and get aboard as the express was bearing down.

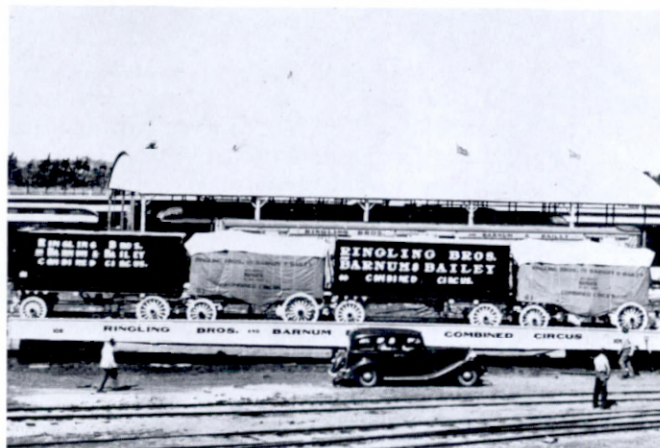
In my memories are scenes like you have seen in circus movies. It is time for the long Ringling-Barnum train to be pulling out of quarters. All is exactly as pictured. The towners are out in force to bid goodbye. The man of the cloth is there to bless the train as the big drivers begin to turn and slip in doing so due to the heavy load. All sleeper steps are crowded with performers and working men watching the beginning of a new season. All is shiny and new and there was excitement in the air. What a scene for one that loved being aboard, and seeing the long string of cars wind their way out through the gate of winter quarters.

Circus life was tiring regardless of your position on any show. I can recall standing on the sleeper steps as the Barnes train would turn and twist its way around through the mountains and dense forests somewhere up in Oregon. We were running late and I was dressed ready to go to work but while riding along right then I would wonder where are we and where are we going that there can be people to come see this big show. After a time the town would come into view but seldom did one find a crowd in the West to welcome any show train. Back in the East, down South or in the Midwest nearly always huge turnouts of locals to see the show arrive but never was this true on the coast and I have never learned why. To see the long string of stocks, flats then sleepers going around those bends in the mountains of the West was a sight to behold.

While in New York it was the custom to use the inside ticket sellers on the doors of the Garden to assist the Garden ticket stakers. The Garden had their own crew to sell tickets. My



Elephants and lead stock being loaded in the Sarasota, Fla., winter quarters for the long trip to the 1940 spring opening in Madison Square Garden. Burt Wilson collection.



The train shed of the winter quarters is shown in back of a loaded flat and stock car about ready to head North in 1940. Don Smith photo.

station and door was on the 50th Street side of the building and directly across was a place called "Al Mullers," where the circus people would often go to eat. We had been informed that all performers were to always use their own entrance which was toward the back on the 49th Street side of the building.

It was one day between shows when all was quiet that Mr. Fred Branda in full dress but wearing a top coat and minus his top hat approached this entrance on 50th Street and wanted to enter. I refused the man entrance and all Hell broke loose. Branda was the dean of all equestrian directors and was noted for his quick temper. I held my ground and the man did not get in that door. Later I was complimented on doing what I had been told to do but I can assure you, this too was one event I shall never forget.

The Boston Garden was a repeat of New York in that we ticket sellers worked on the doors. What always comes to mind for Boston was how cold it was there in the early spring and the cars were spotted right near to the building. As I remember the Manger Hotel was right next to the Garden so one could get a shower bath during the week stand.

One of the pleasant times recalled under the big tops was the interval between shows. My wife and I would sit in the reserved chairs and just talk or watch the various acts work out. While the show was covering the mid continent states it would at times be so hot. I used to stretch out over several folding chairs and while resting watch the big top raise and fall in gentle billows very much like the ocean waves.

Coming only a short time before each performance was the time to make up the reserved seat tickets for that show. The tickets of course were printed for the selling of every seat in the tent but at some light matinees or

when the night show was not sold out we would make up the tickets to fit what was expected in the way of crowds. The boss ticket man had information on how the downtown sale had gone and from experience of being in the city before plus the weather conditions we would dress the house. Some entire sections might be blocked out and not sold. At night this was done to leave end sections of the reserves empty so that they could be torn down, removed and loaded while the performance was in progress. Sections like E and D. were the preferred ones on most shows and of course were on the front side. It was the sections such as X and Y that were on the ends on the back side that got blocked out most often. If regular reserves were going for seventy-five cents on the inside and the sale was off or slow certain sec-

tions might be sold for fifty-cents.

I always felt sorry for the colored people when we were playing the South. For these persons some two or three rows high and behind a ribbon running along the back of a row of reserves was set aside for the colored people yet they had to pay the same amount of money as others sitting in the very best location. If an employer brought his or her maid or say the chauffeur to the circus they could fill seats right down in front center. It would be different down there today. In the West where Indians were around and some came to the circus well along on booze it was not at all uncommon for the ticket men to sell just one Indian say two, three and sometimes four tickets to the big show and the poor fellow never really knew for certain what all of his tickets were for.

I have always felt the best seats in the big top were those up rather high at one end of the reserves where you could have a view of the entire layout. It was difficult to convince a townier of this fact however. Everyone wanted front side in the center. No one ticket man had or sold all of the best seats in the top. They were somewhat divided between the downtown ticket man, the wagon men and the inside sellers on their high stands.

Fred Smyth was the side show manager for many years on the Ringling-Barnum show and had been boss ticket seller inside on the Barnes Circus. It was a thrill to hear him give the pitch out in front of the sideshow and end said talk with, "hit it professor," and then the side show band would blast off.

The call of doors by the front door superintendent meant all rest was over and that they were coming in. No matter the condition of the lot or the track inside or how hot or cold it was inside this call seemed to create somewhat of a thrill.



Mr. and Mrs. Kenneth Hull on the Ringling-Barnum Circus in Lynchburg, Va. Oct 22, 1940. Author's collection.

CLYDE

Wild
the time he

greatest performer to ever appear in the steel cage on any of our American Circuses. The art work commemorating this circus legend is the finest ever produced in America. Jerry, you have done it again."

BEATTY

Animal Trainer. Who among us could ever forget him? From burst forth in 1927 and until he left us for the Big Lot, he was the

"World Renowned

Roland J. Gibbs, DVM, Glenwood, Iowa.

"Thank you very much for the copies of Clyde Beatty Print. I have the others that you sent and have them framed, and in the ticket wagon. They are great. All Circus Fans that come to visit admire them much. Your work, to me, is the greatest. I have many pieces of art, both in oil and knife and chalk, but yours is the greatest. Looking forward for your Clyde Beatty Print #4." Harry Hammond, Road Treasurer, Clyde Beatty Cole Bros. Circus, Deland, Florida.

"Thank you so much for kindly sending the #3 print of Clyde and his animals. This too is my favorite, I liked it when I saw it in the ad, but full size it is better than ever. A very fine likeness of CB." Fred Pfening, Jr., Editor, "Bandwagon", Columbus, Ohio.

"I am delighted to have the latest in your series of circus art - "Clyde Beatty and His Wild Animal Stars". It is another great one, reflecting that true circus art, and I like your depiction of the sneer on Caesar's face. I am pleased to add this signed and numbered copy to my set. Congratulations." Tom Parkinson, President CHS, Savoy, Illinois.

"Many thanks for the most recent art print which came this past week. I think each one of your art works are better than the previous one and I am happy to have them for my collection. They are certainly some of the best ever offered." Don Marcks, Editor "Circus Report," El Cerrito, California.

"I really believe your last poster is the most dramatic of all—your cats are superb. Thank you for sending me a copy." "Chappie" Fox, V.P., Ringling-Barnum Circus, Winter Haven, Florida.

"Received your beautiful prints. You certainly are a terrific artist." John F. Cuneo, Jr., Hawthorne Circus Corporation, Grayslake, Illinois.

"Thank you very much for Clyde Beatty Print No. 3. I can comment on the composition. Superb. It is my supposition that Clyde Beatty possessed the expertise in the steel arena to the nth degree but he also, after a hasty, contrived exit from the arena, had the ability to project to the audience his ambience and personality (despite a body beneath his "whites" dripping with perspiration) and this acceptance of the applause of the audience with a nonchalance that was peculiar to him and him alone. It, the applause, was his recompense but he demonstrated to the audience that the acclaim was appreciated. He had flirted with death and like Pearl White, had survived. This is my acceptance of what you have so ably demonstrated in the Print No. 3." Leonard Farley, Taunton, MS

"As for Clyde Beatty, I believe that the more you study wild animal acts and the more you watch the present day "trainers?", the more you appreciate Beatty's skills and showmanship. Writers and artists are known for their outsize egos, and just like you want to be remembered for your animal prints, I guess I want to be known for my circus histories. I am just beginning, and you are well on your way to your goal. I hope you realize I think your work is excellent." Joanne Joys, Author, Toledo, Ohio.

"How pleased I was to receive the Circus Art Print of yours, Clyde Beatty and His Wild Animal Stars. In my opinion your artistry compares with those artists who years ago worked for the Strobridge Lithograph Company on and of the same quality. Where they were specialists in their art work of animals and people alone, you have so successfully combined the two, really a great achievement. Thank you kindly for the Print and my best wishes to you with your Circus Art." Gaylord Hartman, Past President, CHS and CMB Past President and Secretary-Treasurer, Washington, PA.

CLYDE BEATTY RING CIRCUS



CLYDE BEATTY PRINT #3 - "CLYDE BEATTY AND HIS WILD ANIMAL STARS"

Price \$10.00 - Size 19" x 25" - Printed on 100 lb. white vellum stock. Suitable for framing by the most discriminating collector of real circus history. Style "Trompe L'Oeil" — "So real as to fool the eye." Each print of the original art is handsigned and numbered and is available in a limited edition. Breathtaking in depicting the famous man and his stars — the crispness of the shaded pencil work is amazing! Mailed in a heavy tube, post-paid. California residents add 6% sales tax. Send check or money order to: Show Ring Corporation of America, Suite 116, 1670 S. Amphlett Blvd., San Mateo, CA 94402.

"The Beatty-Nero-Caesar print is wonderful. The artwork on the cats reminds me of the famous Charles Livingston Bull work of the 1900s. Strobridge would have had a field day with your print! The arena print will be great. Put me down for one." Edward Cameron Cridlebaugh, Jr., High Point, North Carolina.

"Jerry Booker's poster sketches of CLYDE BEATTY and his fantastic animals are the greatest bit of nostalgia to hit the CIRCUS FANS world. His drawings are so real, one wishes CLYDE was still with us." Tommy Murphy, Dave Hoover Ring No. 61, CMB Long Island, NY.

"Your latest Clyde Beatty poster (3rd in the series) is beautiful. Your work is on par with the great circus poster artists of the past. For sheer excitement no wild animal trainer in my opinion ever equalled Clyde Beatty in the steel arena." Joe Bradbury, Circus Historian, Atlanta, Georgia.

"Few artists are able to "do" animals. Fewer still, are able to show expressions of lions and tigers "Expressions." Mr. Booker does have those rare abilities. I have spent over 25 years as a Wild Animal Vet, so I can spot the real thing." Dr. William Higgins, DVM, Ringling-Barnum Circus, Roseburg, Oregon.

"This circus poster sings and bursts with nostalgia in the real flavor of the steam calliope and exciting wild animal performance of the old time circus. . . . For a connoisseur of circus art, this is a must for the serious collector." Renee Conrad, Dynaloc Corporation, President; Artist and Art Critic, Woodside, California.